THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

The attraction at the People's Theatre this week is the Boston Theatre company in Youth. For some seasons the Boston Theatre has made a specialty, as it were, of this military drama, playing it time and again over the territory that is technically known as the New England circuit. This season the managers sent it out West, even beyond the Mississippi, where, having been preceded by all the British melodramas of recent date, military and otherwise, it did not succeed in astonishing the natives.

In Youth, the Boston Theatre company presents a cast of rather even strength. As soon as a stock company leaves the parent nest it begins to deteriorate. Minor characters invariably, and principals too often, fall into incapable hands. But this Boston company presents a rather bold melodramatic front. The cast is just a little uneven, the female members being the weaker vessels in a double sense. Frazer Coulter is a little too stout for an ideal military hero; but he acts with vigor and is possessed of a rich, musical voice, which he knows how to use. Taken altogether, his performance of the part of Frank Darlington was admirable, and he rapidly gained upon an audience that was at first inclined to be apathetic. E. A. Eberle played the Vicar of Beechly, father of Frank, very effectively. Thomas McGrath played the elderly officer, Colonel Dalton, in conventional fashion. As Major Reckley, Frank Burbeck looked every inch a soldier, and did some excellent work. Ella Mayer was a neat Willie Spratley, but could not efface recollections of Alma Stuart Stanley. H. E. Chase, as Captain Arthur Lavender, presented a poor counterfeit of the military dude. Sergeant Larry O'Phesy, by D. J. Maguinness, was not so funny as might have been expected from the fame of the interpreter. Mrs. Walsingham, the schemer, was well portrayed by Rachel Noah. Mrs. Pennoyer was matronly and dignified as Mrs. Darlington. Eve De Malvoisie, schemer number two, was artificial to a degree in the hands of Grace Thorne. Besides, the part was beyond her capabilities. Nellie Lingard was demure and interesting as Alice Wenlock. A long string of small parts fell to the lot of good, bad and indifferent people. Co. C, of the Eleventh Regiment, took part in the play. The drill on the first night was full of flaws. These have probably been remedied. In mounting the play the home management surpassed itself. Next week, May Blossom.

* * *

This is the last week of the existence of the Union Square stock company in the home theatre. On Saturday evening the final performance of A Prisoner for Life will be given. For a long time this organization maintained a leading place in American amusements, and its dissolution will prove a source of regret to those who have enjoyed the splendid triumphs of its past. On Monday next Mr. Durant's brief term of management commences, and the first performance of Favette will be given with Estelle Clayton in the principal part. Miss Clayton adapted the piece from one of Ouida's works.

* * *

A Night Off is filling Daly's at every performance. This clever adaptation is prolific of amusement, and the visitors enjoy themselves heartily from beginning to end. The regular season will terminate in a short time with this piece, and then Clara Morris will be seen in a new play.

* * *

The Knights are enjoying great popularity at the Fifth Avenue Theatre with Over the Garden Wall. The houses are large, and even the depressing influences of Holy week are not felt in apparently the slightest degree at the box-office. On Monday Thatcher, Primrose and West's Minstrels will be seen at this establishment.

* * *

Shadows of a Great City is attracting good audiences to the Grand Opera House. This fine local melodrama has had deserved popularity during its several engagements in this city. The attraction to be presented next week is the Hanlons' spectacular pantomime, Fantasma.

* * *

The second week of The Bandit King has been attended with satisfactory pecuniary results. Next week will be devoted to a reproduction of Sam'l of Posen with M. B. Curtis in his old part.

* * *

Diplomacy will give way to Our Joan at Wallack's Theatre next Tuesday evening. This play is a dramatization of William Black's story, "A Princess of Thule," and Mr. Merivale, it is said, has arranged it in very effective dramatic form.

* * *

Mr. Dixey still commands success with Adonis at the Bijou Opera House. The burlesque's popularity does not wane, although the first quarter of the third hundred performance is at hand. The star's new songs have caught public favor.

* * *

Mr. Irving's last week at the Star Theatre is devoted to repetitions of Much Ado, The Bells, Charles First, The Merchant of Venice and Louis XI. Next Monday the Grau company begin an engagement in La Jolie Parfumeuse, with Theo in the leading role.

* * *

The Major will soon be withdrawn at the Fourteenth Street Theatre to make way for Cordelia's Aspirations, one of the most successful comedies in the repertoire of Messrs. Harrigan and Hart.

* * *

The first production of Sealed Instructions will take place at the Madison Square Theatre on Monday week, The Private Secretary being then removed from the stage where it has so long held prosperous sway. Sealed Instructions is to be presented in the most complete style.

* * *

Tony Pastor is doing well with an interesting variety bill of the usual order. To-day Mr. Sanderson's benefit is to take place. The demand for seats has been large.

The Musical Mirror.

Die Fledermaus will be kept on at the Casino for three weeks longer, when the McCaull reign ends. Then Polly is to be brought out by Rice preparatory to the real beginning of the Aronson management with Nanon.

* * *

Two performances a day at Koster and Bial's is a scheme that is meeting with favor—to judge from the attendance. The bill presented is one of merit.

London Gossip.

LONDON, March 14.

Two features musically mark this mid-week in March. One was the production at the Empire Theatre on Wednesday evening of a comic opera, composed by a son of the well-known ex-Judge Fullerton, of New York. This opera is called The Lady of the Locket. It is a somewhat whimsical libretto, setting forth that a locket is sent to the son of the Doge of Venice containing the picture of the Baron Bombarjino's only daughter as a candidate for the hand of the Doge's only son. This locket gets lost and is found by another young fellow, who falls in love with the pictured face. The Doge's son meanwhile has involved himself in a violent flirtation with a pretty street-singer, and he is determined to marry her, willy nilly. The Lady of the Locket arrives. By a bit of masquerading she meets the unknown lover, returning his ardor. As a matter of course she loathes the Doge's son. After much complication each marries the one of her choice by changing veils at the wedding, and peace is restored to the breasts of the irate parents.

The scenery and costumes are magnificent. There are two ballets introduced in the court pageants. One of these is an Egyptian ballet, the other a Venetian ballet. If there is nothing else to make the opera a success these ballets will do it, for they are sufficiently full of abandon to attract all the fellows, young and old, to view them many times. The success of the piece was made by the Doge's son, Mr. Coffin (sad name), one of whose songs received a double encore. He is a new-comer to London from the Provinces. Florence St. John looked pretty and seemed to attract attention from her admirers. The music of this opera is commonplace and has few variations. Indeed, the opera is not at all new in its numbers, constantly suggesting old favorites. There is throughout much of Donizetti flesh and Rossini blood in new suits. Even "Rosin the Bow," set to new words, is lugged in. Every sort of musical figure is introduced. There are ballads, quartettes, septettes, by the dozen, showing the work to be the labor of the musical amateur who endeavors to get in as many kinds of composition as possible in one opera.

Midnight sounded from the bell in the church tower of St. Martin in the Fields, hard by, fronting on Trafalgar Square, when the motley audience of the Empire filed out. There is not a single "catching" air in the whole piece, and for pure, unadulterated "cheek," to use a bit of American slang, commend me to this plagiaristic world. This opera may be styled commonplace, and counts only one more to the lists of very ordinary work, which I am ashamed to record, has of late been brought to the front by Americans in London.

As a bright contrast to this is the latest work at the Savoy, from Messrs. Gilbert and Sullivan. Their opera is novel in name, treatment and setting. This evening, while this letter is on its way to Queenstown, the opera, The Mikado; or, The Town of Titipu, will begin what I am convinced will prove a brilliant run at the Savoy. The idea of a Japanese theme is certainly entirely new to the stage.

Through the courtesy of D'Oyly Carte, your representative was able to attend yesterday a dress rehearsal, and can therefore give to THE MIRROR the earliest possible information as to the plot, etc. The cast is small in its principals. The scenery surpasses any yet shown at the Savoy Theatre. Japanese houses, decorations and verdure are lavishly introduced. The dresses are faultlessly correct and of the most harmonious hues. Miss Braham is in creamy pink, Miss Bond in flowery white, and others in appropriate Japanese colors liberally flecked with bronze and silver and gold. The appearance of the stage in the first act suggests a plaque of Japanese blue cloisonne enamel.

The opera opens with a comic chorus by the Japanese mob, beginning—

> If you want to know who we are,
> We are gentlemen of Japan;
> On many a vase and jar,
> On many a screen and fan,
> We figure in lively paint.
> Our attitude's queer and quaint;
> You're wrong if you think it ain't.
> —*Song of the Mikado.*

After this the tenor, Nanki-Poor (Lely) enters, twanging a native guitar (and carrying a bundle of ballads), and recites his search for Yum-Yum (Leonora Braham), whom in his disguise he has won, and in melodic numbers he describes his checkered career as a minstrel. He is interrupted by Pish-Tush, a noble lord (Mr. Bovill), who informs him, in a patter-song, how her guardian, after being condemned to death for flirting—a capital offence in Japan—was pardoned on condition of his becoming Executioner, and he now guards Yum-Yum as his intended bride. Enter, then, Pooh-Bah, Lord High Everything Else (Mr. Barrington), who has inconceivable family pride, because he traces his ancestral origin back to a "protoplasmal primordial atomic globule." He monopolizes all state offices and all salaries. The minstrel lover bribes him, when the pluralist politician bids the former remain and he shall see her. Enter next the Executioner of Titipu, Ko Ko (Grossmith), with a humorous, self-descriptive patter-song. He is soon followed by his three wards, Yum Yum, Pitti-Sing (Miss Bond) and Peep Boo (Sybil Grey), dressed as schoolgirls, in varied gorgeous Japanese costumes, which kind are also worn by attendant schoolgirls, who sing an ear-catching air, with dance and chorus, to words beginning—

> Three little maids from school are we,
> Pert as a school-girl well can be;
> Filled to the brim with girlish glee—
> Three little maids from school!

As soon as they are left alone, the lover informs the Executioner's *fiancee* he is Mikado's son. She has, however, pledged her word to Ko-Ko, and they are filled with grief in a serio-comic duet, which is interrupted by the dreadful intelligence that Mikado will destroy the city unless some one is beheaded in it immediately. At this there is a general choral of consternation imitating Oriental numbers. The Executioner sings another patter-song, full of hits on the period, in which he enumerates people who might have their heads cut off and not be missed. The minstrel-lover, now tired of life, meditates suicide, when Ko-Ko obtains his consent to fulfill the beheading decree if during a month he may wed Yum-Yum, leaving her as a widow to the Executioner. This pretty plan invites a burlesque finale of appearance.

Katisha, an elderly lady, in love with Nanki-Poo (Rosina Brandram), and from whom he has fled, tries to tell he is the Mikado's son, in disguise; but her voice is drowned by the orchestra and chorus, the effect being immensely comical. The second act discovers Yum-Yum in a luxuriant garden scene, seated at her bridal toilette, surrounded by handmaidens aiding her and all singing a refrain as follows:

> Braid the raven hair,
> Weave the supple tress,
> Deck the maiden fair
> In her loveliness.
> Paint the pretty face,
> Dye the coral lip,
> Emphasize the grace
> Of her ladyship.
> Art and nature, thus allied,
> Go to make a pretty bride.

Their happiness is, however, interrupted by a fresh catastrophe, communicated in a trio of mournful melody to the effect that the widows of men beheaded are buried alive. The pluralist official solves the dilemma by consenting to take a bribe to certify falsely, in one of his many capacities, to the fact of the execution, thus satisfying Mikado's demand. Next enter Mikado and elderly Katisha, who have a comic duet to these words:

> MIKADO: From every kind of man
> Obedience I expect;
> I'm the Emperor of Japan——
> KATISHA: And I'm his daughter-in-law elect.
> He'll marry his son
> (He has only got one)
> To his daughter-in-law elect.

On this they are informed, in quartette and chorus, about the required execution and how the victim struggled. Mikado then declares he has pardoned and is seeking his absconded son, whom he hears is in the city disguised as a strolling musician. Obtaining a sight of the false certificate of beheadal, he detects what has been done and is furious, reminding his hearers that killing the heir to the throne is punished by boiling the culprits. At this a glee is introduced after the style of the Seventeenth century.

The son, however, refuses to come to life while 'tis decreed that if alive he must marry Katisha, preferring to remain a disembodied spirit with his bride. The Executioner, not daring to disclose the deceit, and declining to be boiled alive for beheading Mikado's heir, happily bethinks him of making love to Katisha. He wins her by a grotesquely laughable song about a poor little tomtit bird. This song is somewhat suggestive of the Willy Wally song of Patience, though totally unlike it in melody or words. It is the very drollest I ever heard of its kind, each verse ending, "Oh, willow, titwillow, titwillow."

It is proved in allegory that the young lover is dead, and as the next best fate, Katisha elopes with Koko before the Registrar (a twentieth office held by the bribed pluralist).

Whereupon the son re-appears, the boiling process is countermanded, and happiness reigns when the curtain falls on the second and concluding act. The piece, with its original mountings and fine effects, fairly brims over with incessant comic action, and each number of the music is dissimilar. The best seats of the house are sold for weeks in advance, and I am glad to give the army of MIRROR readers the most immediate advices of the plot of the current Savoy Japanese opera.

A. W.

LONDON, March 19.

The success of The Mikado at the Savoy was even greater than the dress rehearsal foreshadowed in my last. The house was crowded and fashionable, and royalty was represented by the presence in a box of the Duke and Duchess of Edinburgh. The London press were of one voice in their praise to the latest unique musical work of Gilbert and Sullivan. On the opening night the composer, Sir Arthur Sullivan, conducted, being warmly welcomed as he took his chair. On the conclusion of the opera the artists were recalled; then the composers, Messrs. Gilbert and Sullivan, and last, but not least, Mr. D'Oyly Carte.

The Duchess of Edinburgh is not a very brilliant woman mentally, but this satire seemed to please her fancy, and she was seen several times laughing heartily. Two evenings later, while the Queen and suite were in town, to hold a Buckingham Palace drawing-room, the Duchess determined to see the Savoy success again, and she quietly purchased two boxes, one of which she placed at the service of the Princess Beatrice and her fiancee, Prince Louis of Battenberg. They seemed to greatly enjoy it, while the Duchess of Edinburgh was even more pleased than the first time. The Princess Beatrice and Prince Louis seemed much amused when the singer, looking directly at their box, sang one of the ditties, "He's going to marry Yum-Yum."

But while the first successful performance of this comic opera was only a precursor of its continued success, the same evening witnessed a different state of things at the Avenue Theatre with Miss Violet Melnotte's Tact, which proved utterly destitute of "tact," as a play, and doomed the heroine to assume the character of a blighted violet. The audience was made up largely of the friends of the lady. But with all their generosity they could not save the play, while the critics were uneasy to get back to the Savoy to more agreeable journalistic duty.

Among the audience at the latter house was Dr. Morell Mackenzie, observed in conversation with Mr. Burnand. A son of the Doctor is about to adopt the stage, being a recruit from the amateur ranks. This young actor lately left Cambridge. He has been very successful in the University plays, and has a great gift for comedy.

Speaking of sons, there is a good story of a youthful Boucicault, son of the mighty Dion, who wrote a melodrama a year or two ago. He showed this manuscript to a well known London journalist. The dramatist was about eight years old, and his masterpiece of dramatic art was in five acts. At the end of third act the characters were all to embark on board a ship which was afterward scuttled and went to the bottom of the sea. "But," said the grave listener, "if, my lad, you drown all your characters at the end of the third act, what are you going to do about acts four and five." "Oh," answered the lad quickly, "they ain't drowned; they all swim to an island." Some day that boy will bring out a play to which his father's Colleen Bawn will be a veritable pigmy.

The Irish drama reminds me that St. Patrick's Day has come and gone with considerable musical observance of the festival and as much dust floating about in the air as is usually the case in New York. At St. James' Hall there was an Irish ballad concert which included the services of Carlotta Elliot, Madame Antoinette Sterling, Sims Reeves, Walter Clifford, who is to appear in the Carl Rosa opera season, and Mr. Santley. A band of harps was the feature of the entertainment.

Again, at Royal Albert Hall, Madame Minnie Hauk, Madame Patey, Joseph Maas and Signor Foli observed the festival with due honors. Moore's touching ballads received a full endorsement by the audience.

Of the amusements which luckily fell on the 17th of March, though not in any way referring to St. Patrick, there was nothing more agreeable than a farewell At Home given by Atherton Furlong, in Portman Square, from 3.30 to 5.30 P. M. Mr. Furlong is another of the clever Americans who find here in London a congenial art atmosphere, and who is a regular theatre first-nighter. For about four years he has worked quietly at his poems and pictures until now he has become a recognized literary and artistic lion in an exclusive circle of critics and connoisseurs. For six weeks he is about to take a much needed rest, wisely electing to devote a part of it to ocean travel between here and New York. Mr. Furlong may without exaggeration be called an Admirable Crichton, for he paints, sings, recites and writes poetry, doing all of these things with graceful, exquisite manner. He had on exhibition about fourteen oil paintings, the result of less than two years' labor. Some of his Derbyshire scenes are fresh and delightful, the woods seeming redolent of sweet wild flowers and mosses. He has succeeded in selling several views at good round sums, but better still his refinement, his earnestness, his untiring industry have appealed to the friendliness of his rapidly increasing circle of friends. He entertained his guests with not alone his pictures, but with abundant musical gems and recitations, while the material comforts were not forgotten at the bountifully supplied refreshment table.

Virginia Rider gave a pianoforte solo of Chopin's in her usual artistic style. Walpole Sant Matthews recited a humorous poem. Lena Little, an American girl who has lately studied in Paris and is getting on in musical circles in London, gave in admirable style a song composed by young Mr. Van Lannap, who will be remembered in New York as a favored Lotos Club member, and who came over here about three years ago, and has since been studying in Germany and Paris. Mr. Van Lannap is the composer of many delightful songs, and is sure to make a shining mark when he returns to his native land. He had with him Kittie McNiell, another American girl lately arrived from Paris, where, under Madame De La Grange, she has been for over two years studiously fitting herself for oratorio. Miss McNiell has a well-cultivated contralto voice, is very ambitious, young and sure to get to the top. Among the artists who entertained us at the piano was Signor Tito Matei, who rendered two tinkling, winkling pianoforte melodies of his own composition. Then came a recitation selected from Atherton Furlong's book of poems, entitled "Fancy That," a bit of society verse worthy of Lockser. Miss Edmiston gave this poem all proper inflection of voice. Hope Temple, a very beautiful girl, with gold bronze hair, played an accompaniment to one of her own songs, "'Tis all that I can say," which was superbly sung by that rich baritone vocalist, C. Hayden Coffin, who is the musical celebrity of the hour, having made the hit of Fullerton's Lady of the Locket last week at the Empire. Miss Dinsmore sang, after which Atherton Furlong, an excellent tenor, gave two songs, earning his enthusiastic encore. Henri Logi gave two solos with his usual skill, while Fanny Atkinson, a rich contralto, gave a song of Henri Logi's own composition. Finally, one of the best "hits" of the afternoon was made by little Bessie Hatton, this intellectual little maid being the daughter of Joseph Hatton, the well-known journalist and author. She is only a child, yet there beams from her big, soulful eyes a spiritual power beyond her years, and she has none of the affectations of the traditional child phenomenon. Her manners are gentle, even shy, yet graceful and ladylike. She recited the "Star Spangled Banner" with genuine dramatic power, giving each line a meaning which every American present felt to be new and stirring. H. S. Wellcome, who was one of the guests, remarked sententiously that "we all ought to be ashamed of ourselves to remember that the one present who knew all the words of our American anthem was a little English maiden."

I referred briefly to Mr. Furlong's book, and return to the matter again, knowing that the author will be in New York as soon as these references to him, and the American Colony here hope he will meet with all deserved appreciation at the hands of his fellow-countrymen across the sea. The little volume is a collection of twenty-eight poems entitled "Echoes of Memory," the artistic etchings being by Tristram Ellis. The book is superbly gotten up and will be an ornament to any drawing-room table. One of the poems is on "The Old Town Pump," and is full of rustic sweetness, unlooked for in such a prosaic subject. Any man who can get poetry out of an "old town pump" certainly is imbued with the divine afflatus of the muse Pegasus. Mr. Atherton Furlong was given many cheery wishes of *bon voyage* and hopes of his speedy return to his hosts of London friends.

A few items of passing interest deserve mention this week by way of pencillings here and there. The first of these is the appearance of "The Dagonet Waltz," dedicated to George R. Sims, and to form part of the orchestral arrangements at the Adelphi during the run of Sims' new piece. The composer is Mortimer Bromsash, and the waltz is full of taking airs. The Æolian Club have begun at the Falstaff Restaurant, in Eastcheap, a series of seven "Dining Concerts." The members take dinner and afterward listen to high class music.

Dinners are always *en regle*. Henry Irving is to have one tendered him in the latter part of April, in honor of his home coming. It is to be at the Criterion, and the committee embraces influential names.

A few days since R. Barrett Browning celebrated his thirty-sixth birthday anniversary. This well-known painter and sculptor received a beautiful present from the Browning Society, in the shape of a set of his mother's (the late Mrs. Elizabeth Barrett Browning) works in the different English editions, and the American and Tauchmitz reprints. The books are bound in maroon morocco, stamped with his arms by Proudfoot, and contained in an oak case of elaborate design. The recipient is at present hard at work on the Continent, but his father has taken charge of the new present, placing it near his similar case of his own poems presented him three years ago by the Browning Society on his seventieth birthday.

To return to our dinner "muttons" in the Tivoli Restaurant, Strand, the Swiss Mountain Orchestra of eight performers, comprising Mr. Siebold, the director, and his seven sons, is about to be augmented by the addition of four more sons. It is difficult to decide which is the greater marvel, to be the father of eleven sons or to know they are all clever professional musicians.

In this case the motto should be altered to, "music hath charms to soothe the diner's breast."

A. W.

Echoes from Wallack's.

"It has been stated in one of the daily newspapers that Sophie Eyre would not be engaged as leading lady at this theatre for next season," said Arthur Wallack to a MIRROR representative. "Also that she had not given satisfaction. Both the reports are untrue. Miss Eyre was specially engaged for the position which Rose Coghlan will vacate. There are several changes contemplated in the company. I am uncertain whether Miss Robe will remain, but I rather think she will."

"What of your plays for next season?"

"In my room I have dozens of them, but the trouble is to find a good one. At present several are being written for us. Mr. Carleton is engaged upon two, and one of them may open the next season. What do I think of Our Joan? It is, in my mind, a splendid play, and admirably suited to Miss Coghlan's abilities. On the whole, I think our present has been a most successful season, and will compare favorably with the one preceding."

One of the Exceptions.

The Thompson Opera company returned to the city on Sunday morning, having closed the regular season. It will be reorganized for the Spring and Summer. The tour just closed has been an eventful one for Manager Thompson, as will be seen from the following remarks, which he made to a MIRROR reporter yesterday:

"I started out with a company of thirty-six people, and their work was so well done that I have re-engaged them all for the Summer and next season. Here is my last pay-sheet, signed by all of them. There is not a cent of salary due. I have my time nearly filled for next season in the best cities, and managers who would not book me at the beginning of the year are now anxious to secure my attraction. For next year I have two new operas, one of which has made a great success. I will open the regular season at Detroit on Sept. 7, and in the meanwhile play six weeks at the Standard Theatre, St. Louis, beginning April 27. After that I go to Milwaukee and play ten weeks. If I did not accomplish any more than obtain a good standing for my company I would be satisfied; but, on the whole, I can congratulate myself on having done better."

The Giddy Gusher.

There are many varieties of mother in the land. There's the pearl-inlaid-papier-maché mother, very ornamental, who always boarded and knows nothing of housekeeping; who sent Seraphine to one of Henry's aunts every time the child was sick; who went to every one of Jullien's concerts and remembers when Harry Howard's Engine gave beautiful balls. She makes a sweet thing of life for Seraphine's husband when she comes into the family as the mother of his wife.

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Then there's the black-alpaca mother, indigenous to the British blonde. They are all very much alike—watery about the eyes, given to a little gin, and trained to go out and sit in a cold bedroom when the mash comes to call in the parlor. I suppose she's better than none. Tony would say, "Not much." Poor old soul, there's a gang of them on deck. Every yellow-headed woman that came over one time was fixed up with a black alpaca ma. I began to have doubts about these old girls, when I struck a Miss Virgie Aylmer, who was never a day under fifty—a poor old shaky thing, made up like a prescription of drugs and things. She was in a pantomime at poor Teddy Saker's Theatre in Liverpool, and she introduced me to a little gin-and-watery woman of forty or forty-five as her ma. If Virgie hadn't ten years the start of ma, then I know nothing of arithmetic.

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I've come to the conclusion the best species of mother is the patchwork-quilt parent. The dear old lady that darns; the silver-spectacled old mother who is always looking over your clothes, who is forever coddling little messes in saucepans for coughs, and steeping herbs in bowls for colds. Those are the mothers that are never replaced. When they leave, the world is never again quite the same. I was lately in the beautiful home of Mrs. G. C. Topsy Howard, and the most delightful sight I have seen for years was her dear old mother, as cheery as a girl, making patchwork quilts by the sunniest window in the easiest chair. Why, she was the star of the family. Gertie Hart has got a patchwork mother; the house in Forty-sixth street is stocked with the most remarkable demonstrations of industry and calico imaginable.

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When I go to see the Harts, and I wake up at six and they don't get up till eleven, I should have a very uneasy time of it only for ma's patchwork quilt. I study the intricacy of the pattern till I'm cross-eyed, and then contemplate the various patches, first with awe that man can ever invent such ugly designs; then with wonder that mortal woman should encourage his enormity by buying such diabolical calico. Then I begin getting up little tableaus with the print foundations. I take a a bit of blue check on which is depicted a pink pile at regular intervals, and build ma in that gown thinking of Gertie off in California, and praying for the safety and happiness of her pet child. Then there's a melancholy, bilious grey that is striped apparently with a hot poker. Ma had that on in the Fall when Gertie's letter came announcing her engagement at Harrigan and Hart's. The next-door patch to this is a perfect outbreak of pink flowers on a white ground. I imagine, in the happiness of having her daughter near her, ma just piled into Spring goods though the snow was on the ground. Bless the old lady. I saw a piece of calico the other day, a pleasant eruption of hollyhocks, banjos, cupids, rakes and shepherdesses on a scarlet background, and I should think it would about express her present state of happiness over such a son-in-law as Gertie has given her and the great good fortune of that engagement. I've no doubt I shall find the rakes and banjos in the next quilt sent down to the Harts from ma. And in the room where I study the patchwork I find a picture that is very pleasant to look upon. In the same frame with the well-known features of clever Mrs. Yeamans, is that of a bright, comfortable old lady. A kindly face, belonging to a patchwork mother I'd wager my head. It's that of Mrs. Griffiths, the aged mother of Annie Yeamans.

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There were two actors in New York a few years ago for whom I always had a particular liking on account of the devotion they showed their mothers—JohnCarroll and Charles Rockwell Their old mothers were their special pride, and I hope they are all together somewhere this minute—for I don't believe it would be Heaven for the mothers without their sons, and I know the sons made a Heaven of earth for those two old ladies. The regular article of patchwork mother has my dear friend, Lizzie Goodwin; and a very nice Boston mother has Nat, who worships her sorrel-top son. And your Gusher has the boss mother, away up in a country city. That tiny little mother can give her New York daughter points on local politics—knows more of that which is going on in the world than you or I do. She also is given to patchwork of a luxurious character, and astonishes me once in a while by sending painted screens and beaded bags of the latest Kensington craze. She writes me down: "I'm astonished at the ruling of Judge A—— in the case of Mr. B——. It was established by Caleb Cushing, in the Supreme Court, in the celebrated litigation of C—— and D——." And then she goes off into a learned and legal point that would knock out Evarts. A second paragraph and ma tackles Grant's case, and the entire materia medica seems an infant to her. No wonder I have a weakness for the legitimate, real-for-true mothers, having such a daisy for my own, and every friend I have appreciates her when the wonderful boxes arrive with every pickle that ever delighted man and every preserve that ever pleased woman. My mother has not been inside a theatre but three times in her life; the last time twenty years ago, and yet she said the other day she "was sorry Colonel McCaull had not got on with Aronson. She regretted that Mr. Collier was forced to abandon a theatre that had been such a power in New York, and she was glad Mr. Palmer had the Madison Square; it had been very impudent to think of a man who conducted a religious newspaper as mixed up in theatrical management." Now no one of these people had she ever seen, but she reads the papers. There's an old lady for you—was never on a railroad in her life—came to New York once by boat and didn't like it; but if the clergy or the bar, the M.D.'s, or the D.D.'s ever strike a knotty point they had better consult ma. She knows it all.

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I see a mother about town once in a while that I look on with horror. She is a wizened old creature of seventy-odd, dressed in an attempt at fashion and style. She is all alone in the world, and how she lives the Lord alone knows. Twenty-five years ago she had a beautiful daughter, and to help her mother the girl got a position at Lord and Taylor's in the cloak department. She was a lovely blonde, and before long she attracted the attention of a worthy young man in a neighboring establishment; but she also unfortunately attracted the notice of an old fellow of great renown who was a banker in Paris and New York for many years. The mother espoused the cause of the rich old man and she bent every nerve to break up the engagement between the young people and install her daughter in the home the banker proposed getting for her.

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I knew the girl in after years, and heard from her own sad lips the bitter story of her young life. If any woman ever had virtuous inclinations, ever revered the sacred conditions of a wife and home, and would have been a happy, worthy mother, it was poor Lily. But that old mother urged her on from one extravagance to another. When a new lover came on the carpet she advised with Lily as to the advantage to be gained by throwing over the old one. Time went on; the usual fate overtook the girl. She went down the inevitable steps, till she no longer had an establishment of her own and one protector, but lived in one of the quiet but well known homes of the city. Ma used to come and see me, elegantly dressed, and told me Lily was in the country; but one day poor Lily herself came and told me the whole truth. Almost all her money went to keep her mother, who went to matinees and lunched in restaurants and walked round in much purple and fine linen.

"I wish to God I was dead," said she to me; "but who will take care of mother if I go?"

I had it on my tongue's end to say I'd put her on the Island, where she ought to have been five years ago; but poor Lily would not have her mother disparaged. I did say enough to show my disgust for an old wretch who would countenance such a life as Lily was leading, let alone be the one to bring an only daughter into it.

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So a long time ensued before I saw Lily again—perhaps a year—and I was on a car passing down Sixth avenue, when up over a corset store at an upper window, with a shawl round her own beautiful head, I saw the unfortunate girl. I promptly climbed up a lot of dirty stairs and found her a physical and mental wreck. She had taken to opium and was continually under its influence. Her beauty was gone. She was clothed in miserable rags and was evidently very ill. While I sat with her that abominable old woman came in.

"Isn't it awful?" she cried out on seeing me. "If Lily will only make an effort I'm sure she'll get on. You'll help her, I know, to get a decent dress; then she can go to Mrs. W—'s if *only to play the piano.*" The Mrs. W. was the old haridan she had lived with a year before. I could have strangled the woman on the spot.

"Your daughter is much too ill to think of leaving this place," I said; and the mother could have killed me cheerfully I have no doubt.

When I left Lily I promised to see her in a few days, and in her dazed way she seemed to be glad that I had found her. Then came on a season of great storms and it was a week when I went again to the corset store. Lily was dead and buried. I suppose she was buried and hope so, but on one of the worst days of the stormy week just passed, they had put her in a hearse and sent her off unattended to the grave.

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I waited impatiently for that old mother. I knew she would come, and she did, to see if I would buy a pawn-ticket for a shawl of poor Lily's. I did enjoy that visit. I locked the door for fear she'd escape me; and I gave that old beast such a going over as she never had and never will get again till she strikes an accounting in the New Jerusalem. That's about the only out-and-out bad mother I've ever been unfortunate enough to know. I'm acquainted with several tough ones. There's a certain actress who let a young daughter come up as she would, and when the girl was about to marry she went to call on her desirable parent and invite her to the wedding. There was a big, hulking man on the premises, and the actress waved her hand toward him and said: "Don't ask me to any weddings, child—that is my world. I wish to know nothing outside." And the poor little thing crept away quite crushed. I'm very glad to state that the hulking party has made it an infernal hot and unpleasant world for Madame. I suppose in a few years more she will be dependent for her bread on the daughter she neglected; and I trust Miss —— won't butter it for her. She doesn't deserve oleomargarine.

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I don't think when I set out that I intended to say so much of black-alpaca mothers, because I wanted to mention a few facts concerning some black-broadcloth fathers. However, my space is filled, and I have only room to say a few words about the new mothers and the prospective mothers. If you want to see a paternal peacock you want to see Russell Bassett, and for a more exaggerated case of peacockism just look up Frank Sanger in a few weeks. I don't know why these men should, but they do put on some dreadful airs.

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It is very pitiful when two fond hearts trust all their fortunes to a little ship, that must journey to them for many weary months. With anxious souls, they count the storms and number the perils that attend the voyage. Heart to heart throughout the Winter they plan what they will do when their little ship comes in. With early Springtime it is due, and with outstretched arms of welcome the expectant owners watch for it night and day. At last, with prosperous gales and a tranquil sea, the little ship with its precious freight of hopeful joy nears land. But from out the clear sky comes the bolt of fate—and just in port their ship goes down and leaves them broken and bankrupt on the shore.

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This is the sad experience of Louis and Emma Harrison, for last week their first baby, a noble, beautiful and perfect little man-child, was born dead—and the grief of the young parents is past comfort. Ah, well, dear friends, on the rolling waves of time, with the favoring breath of another Spring, a second ship will come safely home with all the freight of Love and Hope saved from the wreck of '85. Rosy, dimpled fingers will hang a curtain before the little white statue that stands to-day on the altar of your aching hearts, and present pain will be forgot. So predicts your

GIDDY GUSHER.

Professional Doings.

—Daniel Williams has left the Kindergarden.

—J. C. Williamson arrived from England on Monday.

—May Fielding has joined the Carleton Opera company.

—Arthur Forrest has joined Dion Boucicault's company.

—The Grand Opera House at Nashville, Tenn., is for rent.

—Walter Bentley's Love or Money closes this week in Brooklyn.

—Murtha Porteous will go with the Golden-Wiley Opera company.

—Maggie Mitchell closes her season at Bradford, Pa., on April 9.

—Julian Magnus has refurbished Owen Fawcett's comedy, Dodging.

—William Horace and Alice Lingard may tour this country next season.

—Louise Sylvester, having recovered her health, has resumed her tour.

—Ariel N. Barney was taken ill on Saturday, but is recovering rapidly.

—The rehearsals for Polly began at the Casino on Monday afternoon.

—Charles L. Yost, of Detroit, will manage Owen Fawcett's travelling season.

—Helene Dauvray's appearance at the Star Theatre is announced for April 27.

—Harry Standish has signed with Rudolph Aronson for the Casino for one year.

—The Square is likely to be more than usually crowded this Spring and Summer.

—James O'Neill and the Monte Cristo company are resting during current week.

—M. B. Curtis will not play Spot Cash at Niblo's, but will revive Sam'l of Posen.

—Alva Holbrook has signed with Jennie Kimball for the Summer and next season.

—J. P. Lethecourt, of Wallack's, will return to England at the close of the season.

—Nelson Decker and Nard Almayne are playing Rosedale at Manchester, England.

—Clara Morris' company for the season at Daly's is being selected by Frank Goodwin.

—Lysander Thompson has retired from the Union Square company to appear in Dakolar.

—W. W. Taylor and Florence White will star jointly in a play of their own next season.

—The Brooklyn Elks will take possession of a new lodge-room on May 1.

—Seven years ago on Saturday night Pinafore was first produced at the Standard Theatre.

—Max Hirsch will remain at the Academy of Music, Jersey City, as treasurer next season.

—Gasparone will be done in English on the road next season by a travelling opera company.

—On Sunday next the Milan Opera company will give a concert at the Bijou Opera House.

—S. P. Coney has been engaged as treasurer of the Oakland Gardens, Boston, for the Summer.

—Edward Harrigan will direct the production of Are You Insured? but will not play in it himself.

—Ezra Kendall had an offer from W. A. Mestayer to remain with him next season, but he declined it.

—Fawcett Rowe's Beauty has been postponed to April 16. Insufficient rehearsals is the alleged cause.

—Mart Hanley will produce Harrigan's new comedy, Are You Insured? in Philadelphia on April 13.

—Josh E. Ogden has returned to Buffalo Bill's business staff. He is with the Wild West Show in New Orleans.

—After disposing of his Cleveland Academy of Music, Mr. Montpelier proposes to spend several years in travel.

—James O'Neill intends putting his play, An American King, on the road next season, but will not appear in it himself.

—Edward A. Osgood, basso, now with the Rag Baby company, will be disengaged after the close of the season, May 23.

—Favette, which will be produced at the Union Square on Monday night, is an adaptation of Ouida's novel, "Tricotrin."

—The Theatrical Mechanical Association is making extensive preparations for its ball at Tammany Hall next Tuesday night.

—Henry Greenwall has just secured a three years' lease of the Dallas (Tex.) Opera House, and now has his eyes on Ft. Worth.

—George W. Farren is in town engaging people for his dramatic company. He reports business as being good at low prices.

—Edward H. Sothern, Felix Morris and Joseph Haworth have been engaged by John Rickaby for Helene Dauvray's company.

—A Summer season of light opera at the Highland House in Cincinnati will be given under the direction of Charles McDonald.

—D. G. Longworth closed with the Private Secretary company at the Madison Square on Saturday, Thomas Whiffen returning to play the Tailor.

—From present prospects, McKee Rankin's company will not return East before the middle of June. It will play as far North as Victoria, B. C.

—M. B. Curtis wanted Edgar L. Davenport to join his company for a trip to 'Frisco, but Mr. Davenport was unable or unwilling to accept the offer.

—The Craggs, gymnasts, do not, as reported, go to California with the Devil's Auction company, but will at once join Haverly's Minstrels.

—Arthur Wallack told a MIRROR reporter yesterday that Kyrle Bellew has positively been engaged as leading man for next season at Wallack's Theatre.

—Bessie Louise King, who has been singing in opera for several months at the Casino, Portland, Ore., is on her way to Chicago to join a company there.

—Harry Miner is determined to restrain Theall and Williams from producing Willie Cowper's play. He has served legal notice upon them to that effect.

—Our Goblins has been revamped and rewritten, and was tried on the Paterson (N. J.) dog last Saturday. It will be sent out for a Spring and Summer season.

—A manager who has what he calls a good comedy, and who is also possessed of a few thousands of dollars, has offered to take Harry Brown on the road as a star.

—Frank Goodwin says that the reason Clara Morris objects to going to England to play is because she is afraid that cholera will rage over there next Summer.

—Leubries' Theatre, Memphis, has passed under John W. Norton's management. Frank Gray is retained as local manager. Extensive improvements are contemplated.

—Ellen Terry has sent a large photograph of herself as Portia to the Journalists' Club of Baltimore. The energetic Mr. Shriver asks us to announce this interesting fact.

—Sedley Brown, who was recently with McAuley, has been engaged to appear with William Carroll in Lend Me a Dollar, which opens in Boston next Monday night.

—Mart W. Hanley will open the season of Are You Insured? at Philadelphia on April 13. If it is a success it will be played at the Fourteenth Street Theatre all Summer.

—The Western Romany Rye has been so cut and changed that it is now played by eleven people. Georgia Tyler is playing Mother Shipton under an assumed name.

—Deune Forster, formerly of the Bijou, has left the profession and taken to the lecture platform. He will speak on "The Stage and Church" at Chickering Hall in the near future.

—Manager Duff thought of engaging Mrs. Robe, mother of Annie Robe, for Twins, but Madame Ponisi and Effie Germon are engaged. Mrs. Robe was in the original cast in London.

—Lester Wallack will play three nights next week at Albany; then two in Boston and follow up with one week each in Brooklyn and Philadelphia. Diplomacy and Impulse will be done.

—Frank Thornton will not be here for the last few performances of The Private Secretary, as he is booked to return to England on Saturday. He will be replaced by Charles Coote.

—Joseph Frank was in town on Saturday. He says the Farmer's Daughter is among the survivals of the fittest, and that it will close early in June and reopen in the latter part of the same month.

—Fred. Eustis will take out the Penny Ante company again, opening on June 29, in Brooklyn. Fred. Runnells, Ida Bell, Edward Morris and others are engaged. W. E. Gill is rewriting the piece.

—Mary Young has left the [illegible] company, Emily Armour [illegible]

—Harry Davenport and W. [illegible] have been engaged for Effie Ellsler.

—John A. Mackay will probably [illegible] leading part in Harrigan's Are You [illegible]

—Love and Law, Love or Money [illegible] are the attractions at the Brooklyn [illegible] this week.

—George Heuer, for a number of years treasurer of the Grand Opera House at St. Louis, reached the Square on Tuesday.

—Lottie Church opened her season in Washington on Monday night. She appeared as Orgarita, in Sea of Ice, to a packed house.

—The Rag Baby is playing its third engagement in Philadelphia this season. It opened to a very large house at the Arch Street Theatre on Monday night.

—L. E. Spencer, formerly manager of the Texas circuit, but more lately acting manager of Dr. Carver's Wild West Show, is a new arrival on the Square.

—Frank Farrell has been detailed by the management of the Madison Square Theatre to look after their interests with their special company sent to the Crescent City for a six weeks' season.

—J. P. Smith, who is having a successful season with his Uncle Tom's Cabin company, thinks of playing it down South. Several features of the play objectionable to Southerners will be eliminated.

—Madame Ceni was booked to appear at Buffalo on Monday night. The company assembled at the depot to leave for that city on Sunday night, but the backer failed to materialize. The trip was abandoned.

—Fred Berger and A. G. Enos, members of the company bearing their name, and playing Bartley Campbell's Galley Slave in the small towns, were in the city Wednesday, and report business as fairly profitable.

—Clay Greene has written a play for Fred. Bryton to star in, the principal part being modelled after the character played by Bryton in Gabriel Conroy. Nate Salsbury is interested in the venture, and all parties have confidence in it.

—Nate Salsbury says that scores of comedians are after his old plays or the right to produce them, but that he won't dispose of them because he has not played them out himself, and proposes to revive them all at the proper time.

—J. W. Randolph will leave for Europe on April 11. He goes abroad on business for William Austin. One object is to secure a German female orchestra for the Novelty-Burlesque company. Mr. Randolph will take over a band of Indians.

—Mose Fiske rests every other performance with the Kimball Opera company. His place is filled by Thomas Martin, the youngest comedian who has played De Merrimac and Lorenzo. He is engaged by Jennie Kimball for the Summer and next season.

—Harry Brown avers that during the first three or four weeks of Ixion there was enough money taken in to run it properly, pay all salaries and put the piece on the road; but the managers raided the box-office continually and put the money to other uses.

—The panorama known as "Hayward's Life of Christ and Views in the Holy Land" is to be sold on account of the death of the proprietor. It is in excellent condition. For years this panorama has been a standard attraction for Sunday-school and Society benefits.

—Frank Williams, until recently business manager of the Planter's Wife combination, brought suit in attachment, 20th, in Cincinnati against the proprietor of the troupe for some $300 back salary, and obtained judgment before a local magistrate on the 25th for the full amount.

—R. M. Hooley will have two theatres in Chicago next season. He has taken the Standard Theatre, in that city, and will at once elevate it to the position of a first-class house. The prices will be increased. Mr. Hooley will book attractions for from three to six weeks at the two houses for one season.

—Fred Bryton and Frank Curtis have had an idea of taking a company to the Northwest, playing as far up as Winnipeg. The other day Mr. Bryton met a MIRROR man and stated that the project was given up. When asked the reason he shook the foundations of the Morton House with this reply: "Why, don't you know that they have got a Riel war up there, and we couldn't Win-a-peg to hang any sort of success on."

—James O'Neill reached the city from Cincinnati on Tuesday, his company being idle during Holy week. Mr. O'Neill comes home to visit his wife, whose health has not been good since she received the news in Denver a few weeks ago of the death of her youngest child. During the week Mr. O'Neill and Mr. Stetson will either arrange a contract for next season or will agree to disagree and separate at the close of the present one.

—Messrs. Lazare and Nathal were unable to secure the Star Theatre to produce the Bridge of Sighs, but they have made an arrangement with Austin and Stone to produce the piece under their management at the Brooklyn Grand Opera House on April 20, Haverly's Theatre, Philadelphia, on the 27th, and the Academy this city, May 11, for an indefinite run. The company is also to play at the Music Hall, Boston, later. It will be headed by Mme. Dolaro.

—Henry Lee has been engaged by Fred Bert to play a starring engagement at the Grand Opera House, San Francisco, beginning on June 28. It is for four weeks, with a privilege of extension. Mr. Lee is to play in a round of romantic character parts. Among the pieces to be presented are The Stranglers of Paris, a new version of Monte Cristo and Maurice Barrymore's comedy-drama, The Don, which has not yet been acted. If this latter play is sufficiently successful, Mr. Lee expects to enter the ranks of the stars next season. Ben Teal will go to San Francisco to put the pieces on.

—Cazauran is writing a horse drama for Forepaugh. It is called The Invasion of Egypt and the Fall of Khartoum, and will be produced by the circus manager in great style under an immense tent. The play will require the services of several hundred horses and men. All the military manœuvrings, charges, repulses, etc., will be made features of, but the strongest will be a grand cavalry charge on a hollow square of British soldiers and the breaking up of the square. Cazauran has great expectations for his drama, especially because it will cost so much to produce that pirates will be afraid to tackle it.

PROVINCIAL.

BOSTON.

Edwin Booth's fourth and last week at the Boston Museum was highly successful, as all the others have been. Boston somehow considers him her especial son, and has treated him accordingly, while the co. in support has met with particular favor,improving constantly, as lines were learned more thoroughly, and ease was gained. I predict that the homogenous flavor that it will have gained by next season will make it equal to the Irving or any other co., as it already is in especial cases and individuals. All the co. needs is good stage management and a chance to work together. It will have both next season. The bill for the week was Richelieu, 23d; Othelo, with Mr. Booth as the Moor, 24th, and as Iago, 28th; Ruy Blas and Don Cæsar de Bazan, 25th and 26th; Merchant of Venice and Katherine and Petruchio, 27th and matinee, 28th.

Denman Thompson's fine-flavored and well-preserved chestnut, Joshua Whitcomb, did a good business at the Boston Theatre during the week. The only new thing in the dialogue that I discovered was his remark about the "whetstone pocket" in his trousers, that if he went out in the rain without his coat on he would get full of water. Ignacio Martinnetti and Julia Wilson sang a number of new songs, among them "Moonlight Shadows," the words of which were written by your correspondent, and the music by Mr. Martinetti himself—in all of which they were loudly applauded. On the opening night, after singing Charles D. Blake's song of "When Pansies Droop and Die," a beautiful basket of pansies was handed to Miss Wilson over the footlights.

Hazel Kirke was the attraction at the Park Theatre, which was announced as the farewell engagement. Business fair. Spot Cash did a good business at the Globe on its return engagement. Skipped by the Light of the Moon had good houses at the Bijou during the second week of Harrison and Gourlay's engagement.

Youth had large and enthusiastic audiences at the Howard Athenæum during the week. It was quite a novel spectacle to see the Boston Theatre co. on this stage; but all of the people especially D. J. Maguinness, were taken into camp at once. The Montgomery Guards, of the famous Irish Ninth Regiment, appeared in the embarkation and battle scenes, and were cheered to the echo. On the last night of the engagement the Guards presented Ella Mayer, the Captain Spratley of the play, with a beatiful floral tribute in the form of a crown and lyre, in appreciation of her skill in commanding the men in the combat scene. Capt. Lawrence J. Ford made the presentation speech, and Miss Mayer responded in a few fitting words, after which she was made an honorary member of the company with the title of "First Lady Commander."

Variety ruled the day (and night) at the Boylston Museum and Austin and Stone's.

Items: When Louis Harrison gets ready to spring a new joke, he might dress John Gourlay up in petticoats, and mention him as a "girly" individual. This is thrown in without extra charge.—Abby Sage Richardson is giving a series of readings on the poets and poetry of the Nineteenth century at Chickering Hall on Wednesday noons.—Lawrence Barrett will pass the summer at Cohasset.—Charles Barron will take a benefit at the Boston Museum April 4, when The Three Guardsmen and A Regular Fix will be given, with Sol Smith Russell to enliven things with his specialties between the plays. You can bet your bottom dollar on a jam.—Israel in Egypt will be the Easter offering of the Handel and Haydn society, with Emma Juch, Ita Welsh, M. W. Whitney, W. J. Winch and John F. Winch as soloists, Carl Zerrahn as conductor, and B. J. Lang at the organ.—Is Boston of no account whatever? I read in a recent New York daily that "the first performance of Pinafore was witnessed seven years ago at the old Standard Theatre." The first American performance of Pinafore was given at the Boston Museum, where Lizzie Harold appeared as Buttercup and George W. Wilson as Sir Joseph. I have not my programmes handy, but I think Marie Wainwright was the first Josephine. At any rate, she appeared in the character during its run at this theatre. Joseph Haworth, who will now scarcely look at anything but tragedy, was wont to bring the house down in great style in singing "He was an Englishman."—The theatrical company on the late train on the N. Y. & N. E. railroad last week was re-enforced by Charles E. Lothian, who played Met in Hazel Kirke, and "went home nights as a good boy should."—William H. Gallagher, the jovial assistant treasurer of the Howard Athenæum, will not Summer in the Michigan woods this season, as he did last, but will probably visit London and Paris, as on two or three former occasions. Mr. Gallagher, despite his name, is a great admirer of almost everything English, one exception being the English channel, he throwing up the sponge (and everything else) on that. He is laying in a stock of stories especially for cabin use going across the coming Summer.—Louis P. Goullaud—(To the compositor: There is not an "n" in this name, despite your recent attempts to improve it.)—as I was saying: Louis P. Goullaud, the head usher and box-office assistant at the Bijou Theatre, received a twenty-dollar gold badge for selling the greatest number of tickets to the benefit of the Theatrical Mechanics' Association, which was held at the Boston Theatre on Thursday afternoon.—And, speaking of the Bijou, I am reminded that I recently spoke of Stage-Carpenter Sullivan, of that house. I can account for this singular mistake on no other theory than that it is natural for a Boston man to write the name of Sullivan. The stage-carpenter of the Bijou is Peter Henderson, though possibly he felt like Sullivan when he read my former item. I have taken off the "gloves" now that I have apologized.—And, speaking about the Bijou, it is a fact that John J. Braham, the leader of the orchestra, is hard to find when off duty at the theatre, and it is rumored that he is composing some very taking music to a venture which will be heard in Boston soon.—L. D. Ventura had a small house at his reading of Denise.—The Gounod Quartette is a new musical organization, composed of Marie Salmons, soprano; Sadie Whittemore, contralto; C. M. Collins, tenor, and John H. Carroll, bass. J. Frank Botume is director and accompanist. A Concert was given 24th, at which Miss Salmons sang "With Verdure Clad," and others gave interesting numbers.—An entertainment was given at the Dudley Street Opera House 27th, by the Mount Pleasant Minstrels, a co. of Dorchester amateurs, and others, including George and Nellie Everett in their specialties, for the benefit of Mount Pleasant Lodge, No. 176, I. O. O. F. It was a pleasant affair, I am told.—Carrie Turner and her black cat made quite a sensation at the Adams House. A cat is a new wrinkle for an actress. Dogs, parrots, etc., avaunt! It is not necessary to say "Pooh-poo!" to a black cat.—I just met Charles H. Pattee your former correspondent, and a most courteous gentleman, as well as a walking cyclopædia of information on things theatrical, which information I tapped very unexpectedly by asking him what he knew about Fanchonette and Giralda, the two new operas to be produced this week here by the Ideals. "Nothing about the first," he said, "but I will give you a pointer about Giralda. It was played as a comedy by Agnes Robertson at the Boston Museum in 1856-7, under the title of Gill and Giralda; or, The Invisible Husband, and the following year by Mrs. Gladstane at the same house. It was afterward given at the National Theatre by old Spear." This was the substance of what Mr. Pattee told me. As Mr. Adam, the composer of the music of Giralda, died in 1856, the opera as well as comedy must have been in existence then. The character of Gill in the comedy is Dromez in the opera, and is personated by Herndon Morsell.

BALTIMORE.

The audience that listened to the lecture of J. L. Stoddard at the Academy of Music last week were large and to a great extent composed of a class of people who go to the theatre rarely. This is a broken week, and will be given up to local entertainments. Kiralfy Brothers' Sieba, 6th.

Grau's French Opera co. had a Lenten week of it at Holliday Street Theatre, the houses not being at all in keeping with the merits of the performances. Theo was all that our expectation demanded; pretty, piquant, clever—a singer without a voice. La Jolie Parfumeuse, it is said, was written for her—a statement very easily believed after one sees her in that opera. The part seems something peculiarly her own. Of the host of Girofles which we have seen—good, bad and worse—she is the best; the old hackneyed character was transformed into a novelty in her hands. The co. was efficient and gave good support, and the chorus was well drilled. Harry Miner's co. is appearing this week in The Silver King, with F. C. Bangs in the title role. Next, Rhea.

At Ford's Opera House R. L. Downing closed a fairly successful week on Saturday night. It was his first appearance here as a star, and the impression made was rather favorable. As the brusque, generous Hank Monk, the hero of Joaquin Miller's Tally-Ho, he had a part well suited to his physique and style of acting, but one which displayed many crudities. Mr. Downing has proven himself a good general actor, but his success as a star is not so well assured. Tally-Ho is a border drama of considerable merit, but by no means so strong as the author's earlier work, The Danites. On Monday night the Two Johns comb. began a return engagement to a fair house. Next, Dion Boucicault in The Colleen Bawn.

There was a relapse of An Adamless Eden at the Monumental Theatre last week, which was, however, less virulent than the first attack. Some of the features of the show were very good. The orchestra was excellent. The hit was made by a pair of unusually sagacious little dogs, who did a sketch far above anything else on the programme. The vocal music was as leaky as usual. Pat Rooney and his co. are the attraction this week. Next, Bryant and Richmond's comb.

At the Front Street Theatre Emma Pierce is the star this week, appearing in Scott Marble's drama, Ten-Mile Crossing, supported by J. H. Shewell and her own co. Next, J. B. Studley in The Man of the People.

For the current week the management of Harris' Masonic Temple Museum announces the engagement of Katherine Rogers, who will appear in Miss Multon and Leah. At the matinee at Ford's on Wednesday and Saturday whips were presented to the audiences as souvenirs. Mr. Downing was for several seasons a member of the stock co. at Ford's Opera House and made his debut on the stage under the management of J. T. Ford.—Mlle. Lefort, of Grau's French opera co., was sick all last week and unable to appear, and Theo, on account of bad cold, missed Wednesday night's performance. Fanchon was substituted for La Fille de Madame Angot.—Charles Harding, a prominent local basso, goes to Washington on Wednesday night to sing in concert with Emma Thursby.

NEW ORLEANS.

Theatrical business has been profitable here during the last week and the attractions offered have been given their full deserts in the way of patronage and applause. With the exception of one night, when it rained very hard, all the theatres have been comfortably filled at every performance.

Roland Reed has been doing a very flattering week's business at the Academy of Music with his new play, Humbug. The comedy is very, very funny, and the comedian finds in it ample scope for the display of his talent and ability and creates many roars of laughter by his eccentrically comic acting. The situations and dialogue are very humorous and fit nicely together. The supporting company has been changed somewhat since the star's last visit here. Madge Carr, the new leading lady, is now playing her first engagement in this country, having but lately arrived from "the other side." She is a lady of fine stage presence, and is decidedly an excellent actress. She shows good art and is evidently studious and conscientious. The most of the co. are very clever. A fine co. from the Madison Square Theatre begins a six week's engagement here March 29. George Clarke, who became quite popular here as leading man of the Varieties Theatre (now Grand Opera House) several years ago, will head the company. The Private Secretary will be the opening bill, with Michael Morton in the title role.

Lynwood has been drawing excellent houses at the St. Charles Theatre. It is a good drama, but the necessity of giving it a military aspect is not apparent. As played here the hero and good man of the play is a Confederate officer, and the bad man a Federal colonel. I belive these positions were exactly reversed when the play was produced North. This swapping business would not be required if the military character were dispensed with. Eben Plympton has not made any great hit here. He is conceded to be a very good actor, but his mannerisms are too frequently displayed and too pronounced, and are not at all pleasant. Were it not for this his Victor Blanchard would be a fine performance. Rosa Keen is a very conscientious, hard-working little woman, and gets through her trying role very creditably. B. B. Ringgold makes a very clever Dudley Middleton, and the rest of the cast are very fair in their respective roles. The Wallack Theatre co. begins its engagement at this house in Victor Durand 30th, Lady Clare to follow. The Lynwood co. closes its season with this engagement.

The Union Square Theatre co. played A Celebrated Case during the entire week at the Grand Opera House to a succession of good houses. The play is creditably given, though none of the members of the cast deserve any very special mention. For this week, Storm-Beaten and Lights o'London (last half of the week) are announced. The season of the co. closes then. Lawrence Barrett follows in a two weeks' engagement.

The Wild West Show continues to do good business on fine days. Hon. W. F. Cody (Buffalo Bill) has been tendered a complimentary benefit by many prominent citizens of New Orleans, to take place next week. The beneficiary has, deservedly, a host of friends here, and there is no reason to doubt that the grounds will be thronged on the day of the benefit.

The Mexican Typical orchestra is giving a series of grand concerts to delighted audiences at Werlein Hall. More delightful music than that given by this band has rarely, if ever, been heard here.

A co. called the Royce Swiss Bell-Ringers begins an engagement at Werlein Hall 30th.

Faranta's Iron Pavilion is nightly crowded by enthusiastic audiences.

Gossip: C. A. Atwood is manager, and Charles Melville, business manager, of a new opera co. just formed for the Summer season. It will be called The Bijou Opera co., and is composed of the following people: Adelaide Randall, prima-donna soprano; Carrie Tetum, mezzo-soprano; Helene Harrington; Harry Pepper, tenor; W. H. Hamilton, baritone; James P. Paxton, basso; O. W. Talbot, basso; Herr Greuling, conductor, and others. Their first stand will be Tallahassee, Fla., 4th and 5th. Melville left this city for Florida March 25.—Lilford Arthur, the dude genuine, travels with Eben Plympton in the capacity—as I understand it—of private secretary.—Roland Reed visited the Exposition, of couse, on Philadelphia Day. While there he invested in some handsome presents for home-folks.—Jule Keene, of the Wild West Show, now wears an electric-light scarf-pin, the brightness of which, added to the brilliancy of his native wit, at times fairly overpowers his friends. Jule is a faithful Pythian and occasionally visits our local lodges.—Frank Farrell has been spending quite a time here. He takes charge of the Madison Square co. during its season at the Academy of Music.

CINCINNATI.

Haverly's Minstrels inaugurated their American season at Heuck's March 22, and despite the fact that they were without the valuable services of Bob Slavin in consequence of a missed railroad connection, the troupe made a favorable impression. By far the most attractive feature of the programme is the ventriloquial act of A. O. Duncan, whose performance was nightly encored. Carroll Johnson's specialties were liberally applauded. It is Manager Haverly's intention to improve the composition of the troupe, and his engagement of the Cragg Family evidences the fact that his selections are of the best. This week Coup's Equescurriculum, followed 5th by Gillette's Private Secretary; Shadows of a Great City, 12th.

Being to the manner born and bred, James O'Neill, who made his debut at the National Theatre in this city, is essentially a Cincinnati favorite, and in consequence Monte Cristo, at the Grand, last week, was liberally attended. Ralph Delmore, who has replaced Fred de Belleville in the difficult role of Noirtier, scored a pronounced hit in the part. The cast was substantially the same as that of last season, and above the average, Eugenia Blair's Mercedes being especially commendable. The mounting of the play was far from creditable.

This week, Fanny Davenport in Fedora followed 5th by Baker and Farron; Jacques Kruger in Dreams, 12th; May Blossom, 19th.

The Planter's Wife was presented last week at Havlin's with good results financially. Edna Carey's impersonation of Edith Gray was fully in keeping with the general excellence of the cast, and her work will compare favorably with that of her predecessors, Maude Granger and Emily Rigl, in the role. Frank Karrington's Arthur Blake and J. Macready's Harry Livingston were cleverly portrayed. This week's attraction consists in Three Wives to One Husband, followed 5th by Ada Gray in East Lynne; Oliver Byron underlined for week of 12th, which terminates the regular season at this house.

An excellent vaudeville programme was presented last week at the People's Theatre by Murphy and Mack's Comedy Four comb. and Moore and Holme's English Importations, and the attendance was unusually good during the stay. Marie Loftus eclipsed all previous efforts on the serio-comic line, and the performance of the Craggs stamps them as the best general gymnasts theatre-goers here have yet seen. The troupe includes some excellent specialty people, notably Billy Carter, the banjoist; Frank Lewis, Charles and Ella Jerome, sketch artists; Alice Daily and John Murphy, Phil Mack and George Shannon. Baylies and Kennedy's Bright Lights this week; 12th, Silbon's Cupid co.

Facts: The Craggs, who severed their connection with the Comedy Four at this point, 28th, do not, as generally reported, go to California with the Devil's Auction comb., but will join Haverly's Minstrels at once. This will strengthen the party materially. They are recognized as the best all-round acrobats Cincinnati has seen in years.—Charley McDonald, of this city, late with the Crimes of London comb., has secured the Highland House from Frank Harff for a Summer season, and will probably favor the "stay at home" club with several week's of light opera.—Lon Locke, of Havlin's will get up the scenery, etc.—Flynn and O'Brien, the lively song-and-dance artists, who do an attractive turn with Baylies and Kennedy's Bright Light comb., will join Barnum's Circus in Brooklyn, April 20.—The Monte Cristo co. will rest during the current week.—Patrick Feeny, of the Comedy Four comb., was too much indisposed during the latter part of last week to appear at the People's.—Michael Brand, director of the Cincinnati orchestra, benefits at the Odeon, 16th.—Local managers are quietly laughing over a bill recently sent from this city to the Ohio Legislature which provides that the Cincinnati Council shall assess a monthly tax upon all public exhibitions, theatres, museums, etc. Council is invested with the power to print all tickets and control all receipts, and no person shall be admitted without a ticket so issued. For every ticket the following percentage is to be charged: On tickets of 10 cents and over, 5 per cent.; 25 cents and over, 10 per cent.; 50 cents and over, 20 per cent.; $1 and over, 30 per cent; $3 and over, 50 per cent. The assessment is to be paid in cash on delivery, and penalties are prescribed for those who enter without paying. The author claims that his bill will regulate Cincinnati theatricals thoroughly, and will prevent the indiscriminate newspaper puffing now indulged in.—Frank Williams, late business manager of the Planter's Wife comb., sued out a writ of attachment, 25th, and garnisheed the owner for some $300 back salary, expenses, etc., and obliged the latter to give bond before proceeding with the performance same evening. The case was tried 28th, before Squire Bloom, who decided in favor of Mr. Williams for the full amount sued for, and gave judgment accordingly. The owner appealed, and will carry the case to another court.—Manager John Havlin closes his regular season, 18th, with Oliver Doud Byron.—Sid C. France will present Jesse James at the Vine Street Opera House current week.—Ted Marks, who joins Patti Rosa as business manager, was in the city during the week en route East.—The Naiad Queen, which will be brought out in May, is in active rehearsal at Heuck's.—Manager P. Harris and his estimable wife have returned from Baltimore.

PHILADELPHIA.

Madame Ristori's engagement at the Opera House was a failure. Business would have been bad even under the most favorable circumstances. The theatre-going public is aware that she is too aged to play with a tithe of the old-time fire and genius. Queen Elizabeth was the only character in which she achieved any artistic success. Theo, with a co. of excellent artists, will occupy the boards this week. Next Monday will open the Booth season.

At the Chestnut Aimee made a pleasant impression in Mam'zelle, but her interpretation of the part of Cyprienne in Divorçons was a trifle broad and exceedingly spicy. In fact no such cyprienne was ever before seen on the American stage. Of the co. it may be said that in Mam'zelle they acquitted themselves satisfactorily, but in Divorçons much was lacking. Alone in London receives its initial representation this (Monday) evening. April 6, Joseph Murphy in Shaun Rhue.

The Walnut did a fairly good business with Sully's Corner Grocery. Master Malvey is a most promising lad, and has a bright future if he but sticks to his last. Dad's Girl is the current attraction. Next week, Lights o' London.

The Guv'nor attracted good houses to the Arch. Sol Smith Russell, Mrs. Vincent and G. W. Wilson delighted all who saw their work. Hoyt's Rag Baby is to the fore again this week. Storm-Beaten, April 6.

Harry Mahn has pulled the Arch Street Opera House from the slough of failure to what is apparently dry land and permanent success. Fatinitza is being sung, with Hattie Starr as the prima donna, Ethel Lynton having left the co. Billee Taylor is in active preparation.

At Haverly's Apajune is drawing good houses. There is more fun and less opera in this skit than in anything McCaull has given us. Frank Wilson is simply and unutterably funny—as a wall-flower expressed it. Lilly Post executes the Wallachian song-and-dance in a most charming manner. Princess of Trebizonde will succeed Apajune.

The T. P. and W. Minstrels, did a light week's business at the National. Only a Farmer's Daughter is the present attraction. In the Ranks, April 6.

The variety theatres are doing fairly well, and Carncross has a liberal share of public patronage.

Items: Last Friday afternoon I dropped in on the Forepaugh Museum to see a performance of Monte Cristo by J. B. Studley and co. I had not seen the immortal Jack since our mutual friend, Ben Sherwood, was proprietor of "The Hamlet," but he looks and acts the same as of yore and, all things considered, the representation of Monte Cristo was very much better than I expected to see. Surrounded by the proper accessories and supported by a good co. Studley should be able to hold his own. There are worse—much worse—actors than the cavern-voiced John who have long twinkled as steller attractions.—The Booth season is looked forward to with more than ordinary eagerness, and gives promise of great brilliancy. Effie Ellsler will present her new play, Old Kentucky Home, at the Chestnut in May.—Mark Twain will take part in the Actors' Fund benefit, April 9. This event will be a "corker," and should net a tidy sum.—Egyptian Hall is being made into a theatre, when carpeted it will be leased by George Brotherton, and managed by Hugh Coyle.

CHICAGO.

Nitouche, Lotta's new piece, was produced for the first time in this city, when there only remained three more nights of her engagement at McVicker's. Everybody wondered, when they saw the sprightly soubrette in this very free translation from the French stage, why it was not made the sole attraction for the two weeks' visit. It caught on instantly, and is beyond question the best thing Lotta does. It gives her more opportunities to display her manifold talents, in one act, than a whole volume of Musettes can possibly do. It is said her only reason for not playing it oftener is that it is fatiguing. The music of the farce is certainly a notch above her, but she made up for her shortcomings in this direction by some very clever acting and several capital dances. The support rendered the co. was very good. Frederick Darrell made a handsome Lieutenant and sang his songs in a meritorious manner. J. H. Stuart as Loriot made the best impression, singing two bass solos so well that he was encored three times. C. H. Bradshaw, as Celestin, made the part low comedy, and rather spoiled the effect by so doing. There is a vein of coarseness running through the piece that should be eliminated without delay. It has been decided not to extend the engagement over the original time, and the theatre will therefore be closed for two months to permit of a number of important changes to be made in the interior arrangement. The management say that when the house reopens it will be the best appointed theatre building in the country.

Frank Mayo had a profitable week at the Columbia. Considerable public interest was excited by his appearance in his old-time character of Badger in The Streets of New York, which was played four nights Mr. Mayo also appeared as Davy Crockett in his drama of that name. His support was adequate. This week J. H. Haverly will offer his European-American Mastodon minstrels for the suffrages of his old patrons, and will doubtless have a great week. Minnie Maddern in Caprice, April 6.

The Private Secretary, with Will Gillette in the character of the much-abused curate, is a cure for the blues no matter how deep-dyed. The comedy has filled the Grand Opera House all the week. The capital acting of M. H. Kennedy as Uncle Cattermole and the spinster aunt of Fannie Addison, helped not a little to make the performance go briskly. Frank Tannehill was not quite *en rapport* with his part of young Cattermole, so failed to score all its points. Secretary current week; next, We, Us & Co.

Bunch of Key's has been seen here so often, and the performance of Charles Bowser and Lena Merville so frequently commended that the mere mention of the fact that the co. appeared at Hooley's the past week and did a good business must suffice. This week Dickson's Sketch Club, presenting Editha's Burglar and the comedy of Combustion. Robson and Crane, 6th.

The Rentz-Santley burlesquers did not do a very large business at the Olympic. They are becoming somewhat chestnutty. This week Star Specialty co.

The part of Binks, the photographer, suits Jacques Kruger exactly, and he gets all the fun there is in the part. The rest of the co. are feeders. The Academy has been filled with laughing crowds. This week Kate Claxton in Sea of Ice.

The sequel of One of the Finest, entitled Captain Mishler, does not give Gus Williams any better opportunities than the original piece. He does much the same business as of old with a new song or two. The performance drew paying audiences to the Standard. This week, Rose Eytinge in Felicia, it having been decided to reserve the new play for New York. W. J. Scanlan in Shane-na-Lawn 6th.

Jacques Kruger takes Dreams over to the Criterion this week, and Silbon's Cupid co. go from the Lyceum to the People's.

The opera season at the Chicago Museum Theatre continues popular, and The Merry War is to remain on the bills for another week. The advance in prices has not affected the attendance.

Items: Thomas Nast and Walter Pelham gave an amusing and instructive entertainment at Central Music Hall on Friday night. Nast drew cartoons and Pelham sang comic ditties in character.—The People's Theatre proposes to enter the lists with the high-priced theatres and present first-class attractions. The management has secured Romany Rye for Easter week, and will follow it up with Ada Gray in East Lynne, young Chanfrau in Kit, and Crossen's Banker's Daughter. — The walls and windows of the city are again alive with the well-known features of Colonel Jack Haverly. It looks like old times to see his shrewd business face beaming upon us from every possible coign of advantage. He confessed that he still loved Chicago, and is desirous of securing a place of amusement here, to be run as a casino, with low prices. If a site can be found to suit, an Eastern capitalist will back the enterprise.—The Grand Opera House was lighted by electrity for the first time on Friday night. The system used was the incandescent light under the Mather patent. It is a rich, mellow light, and improves the appearance of this popular house vastly. There now remains only Hooley's and McVicker's of the first-class theatres that stick to gas.—Manager Hill, of the Columbia, it is said intends to abolish the art gallaries which add such a charm to the foyer and change them to their original use as stores. It is to be hoped the rumor is not true. The Wednesday afternoon musicales are to be discontinued and the regular theatrical matinee substituted.

SAN FRANCISCO.

March 24.

Since the withdrawal of Three Wives, at the Baldwin—the only failure here this season—Shadows of a Great City, have been hovering over small but delighted audiences. Saturday night, Joseph J. Holland played the part of Tom Cooper, in place of Lewis Morrison. The change was made to release Mr. Holland, who goes out in this role with the Baldwin co., which opened to an immense business last night at San Jose.

Last night the consolidated Rankin-Baldwin co. presented the first performance of Storm-Beaten, with the following powerful cast: Squire Orchardson, Theodore Hamilton; Richard Orchardsan, Lewis Morrison; Christian Christianson, McKee Rankin; Mr. Sefton, Frank Mordaunt; Captain Higginbottom, D. H. Harkins; Jabez Green, J. J. Wallace; Johnny Downes, C. J. Edmunds; Cobler Marvel, Charles G. Ray; Mate, R. Murry; Priscilla Sefton, Mrs. McKee Rankin; Kate Christianson, Isabel Morris; Dame Christianson, Mrs. Saunders; Sally Marvel, Louise Calvert; May Budd, Rosabel; Madame Sommers, Charlotte Tittel. The house was well filled, and the performance was fine in every particular.

The revival of Uncle Tom's Cabin, by the Rankin co., at the Bush street, drew as large audiences last week. '49 was revived for Mr. and Mrs. Rankin's benefit Friday evening, and repeated Saturday afternoon. Large audiences on both occasions. Notice to Quit, Saturday and Sunday evenings, closed their season here, which, while it has not made a fortune for Mr. Rankin, has brought him no losses, and that is saying much under the circumstances. I mean, by circumstances, the Mapleson opera trap, into which so many 'Friscans have been willing to fall.

The Adamless Eden co. opened last night at the Bush Street to a packed house.

The Standard Theatre was better filled last week than any other house here, excepting the Grand with the opera. Alma Stuart Stanley, in male impersonations, contributed largely; the curiosity to see her in a new departure attracting many who would otherwise have attended the opera. Charley Reed's afterpiece, The Scalpers, fell somewhat short of his high standard of excellence. This week everything new in the part-first, the Big Four in new acts, Charley Reed's Life on the Mississippi revived, with the irreproachable Charley himself in new specialties, another week of the dashing Miss Stanley, a complimentary benefit Thursday afternoon and evening to Manager F. W. Stechan, at which petite banjos, hand-painted, will be given as lady souvenirs, which, with all, promises to make this a gala week, as the next will end the present minstrel season.

Miss Stanley opens the Standard, April 6, with her own musical comedy co. Stanley McKenna is at work upon a comedy for her, for which Mr. Mullaly is writing the music. It is to be called Paintin' 'er Red.

A Trip to Africa is still attracting large audiences to the Tivoli. The Morosco Circus co. is delighting its audiences at the Wigwam.

The third week of the opera season contained the usual number of disappointments to the public, caused by the usual number of broken promises, added to the continued inability of Miss Nevada to sing. Tuesday, Rigoletta was substituted for Norma; Wednesday, La Favorita was substituted for La Sonnambula; Thursday, La Traviata was sung, as promised, but with the substitution of Vicini in lieu of Gianini; Friday, instead of Miss Nevada and Mirella, Norma was sung for the first time; Saturday matinee, Faust was presented, as advertised. Last night the debut of Miss Nevada at last took place, and to the largest audience of the season. Grand ovation from the California friends. The house was decorated with flowers and banners for the occasion. The floral offerings overwhelmed the young lady, as there were so many (and of the costliest designs) she did not know what to do with them. Jewels and other favors were presented to the debutante in the flowers and otherwise, one of which being a cornucopia containing two hundred $5 gold pieces, or $1,000. I forgot to add the opera was Sonnambula.

Opera notes: Archie Gunter, the playwright, has season seats and is seen in the foyor every evening.—Mme. Julia Roseward and husband attend every performance.—Miss Sybil Sanderson entertained Cardinalli and Cherubini at her father's residence, giving there a musicale and, I am informed, paying them each $300 to come and sing.—After a duett between Patti and Scalchi in Faust, some one threw an immense bunch of violets which fell midway between them with no card. The latter, to avoid any question as to ownership, tore the bunch in two equal parts, giving one to Patti.—Cardinalli's failure in the Huguenots seems to have permanently retired him. Report says he leaves Mapleson here, will marry a rich society girl and live in San Francisco.—Treasurer W. F. Specht was given a theatre party at the Baldwin last Saturday evening.—Samuel Thal leaves Mapleson's co. as assistant press agent and goes in advance of the Charley Reed Minstrel co.—Current gossip says: Nevada does not sing with the Mapleson Opera co. in Chicago in April; also that Fursch-Madi retires after the California season; also that Patti declares emphatically that she will not sing Lohengrin at Chicago.—Mapleson's advertisements to the contrary notwithstanding.—Dr. Wixom, parent of Nevada, had a stroke of paralysis last week, which, for a time, threatened his life.—Signor Nicolini and Mme. Patti drive through Golden Gate Park every day at 2 P. M.—Fursch-Madi packed up and left the Palace Hotel the other day—family, baggage and all. The reason assigned was that Mrs. Nervous, who occupied adjoining apartments, was made ill during the hours of Madam's practice; but the real difficulty arose from a fight between little Fursch-Madi and little Nervous, the former walloping the latter, knocking her out in one round.

Items: W. H. Menton, the door-keeper of the Baldwin, is now the assistant passenger agent of the S. P. C. R. R.—The Dirigo Club must have attended the opening of Adamless Eden last night in a body, as they seemed to occupy about forty seats.—It is definitely settled that Jay Rial will be the manager of the California Theatre.—Lillian Owen has become a member of the Rankin co. and will go East with it.—Madame Irschik appeared as Marguerite in Faust Sunday night, with the regular German co. to a large audience. Friscan critics have been all upset by the opera.—Other critics, owing to Miss Nevada's debut last night, desired Mr. Eberle to give a dress rehearsal of Storm-Beaten, which he declined to do.—A new $100,000 opera house will be built the present season, at Olympia, W. T. Subscription is open for a season of Thomas' Orchestra, abont May 1. Materna, Fursch-Madi, Emma Juch, Hattie Clapper, William Winch and Max Heinrich are mentioned as the probable vocalists and instrumentalists.—Mrs. McKee Rankin has been confined to the sick-room from a serious attack of pneumonia She is convalescent and is playing.—Charley Reed and W. S. Mullaly will share the song-book privilege equally on the Northern circuit.—The spectacular Jalma will follow opera at the Grand.

ST. LOUIS.

Pope's Theatre (Charles R. Pope, manager): Victor Durand, by the Wallack's Theatre co., was a great success. Newton Gotthold, in the title role, gave a forcible and powerful rendition of the part, and Miss Eyre was equal to the requirements of the chief lady role, Ruth. Charles Welles was exceedingly fine as the Baron, and the other parts were finely filled. Grace Hawthorne in Queena, March 29.

Olympic Theatre (Charles A. Spalding, manager): The new comedy of Cherubs, by Robson and Crane and their excellent co., made a great hit and was warmly received. The comedians did clever work as Vandyke and Phidias, and got a good deal of fun out of the parts. Bunch of Keys, March 29.

Standard Theatre (W. H. Smith, manager): The Egbert Comedy co., with Kate Glassford in the leading parts, filled out a week very satisfactorily, and produced Queen's Evidence, Led Astray, East Lynne, Banker's Daughter, Fanchon, Camille and Ticket-of-Leave Man. Castle's Celebrities this week.

People Theatre (W. C. Mitchell, manager): Harry Webber, in A Barrel of Fun, had a very fair week's patronage. Lizzie Evans, in Fogg's Ferry, holds the boards this week.

Casino (George McManus, manager): Professor and Mme. Girard Geyer co. appeared during the week in specialties and in classical groupings. A Cold Day When We Get Left opened Sunday afternoon to a crowded house.

Items: The Elks' Club will have its annual benefit at the Olympic Thursday afternoon (9th). A big bill will be offered.—Sunday matinees are now given at the People's, Standard and Casino.—W. W. Kelly, manager for Grace Hawthorne, is in town.

ALABAMA.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): The Golden Dramatic co., under the management of Martin Golden, have been playing during the week to crowded houses, at bankrupt prices, presenting Forget-Me-Not, March 25; Daughter of the Regiment, 26th; A Farmer's Daughter, 27th and at matinee 28th, and evening The French Spy.

Item: The members of the Golden co. have made quite a favorable impression upon our theatre-goers. They have a superb silver band and the best orchestra that has visited our city this season. They give a street parade and drill every morning in full uniform, presenting a fine appearance.

SELMA.

Harmony Hall (L. Gerstman, manager): Sid Smith's Opera co., March 23 to 28, giving good performances to standing-room only, the rush being occasioned by the prices—ten and twenty-five cents.

Item: The Academy of Music, our new theatre, is now being built on the site of Edward's Opera House. The area and capacity of the new building will be about double that of the old. The undertaking is in the hands of a stock company, composed of some of our most enterprising and influential citizens. The services of Architect Oscar Cobb, of Chicago, have been engaged. Louis Gerstman has accepted the directorship.

MOBILE

Mobile Theatre (Jake Tannenbaum, manager): Called Back to a packed house March 23. Mantell, Ferguson, Flockton and Miss Millward were several times recalled.

ARKANSAS.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): My Partner March 21. The house was not large, owing to very bad weather. The co. is composed of G. W. Mitchell, Joseph Faulkner, R. L. Barrow, Ed. Summers, Arnold Wolford, W. F. Loftus, F. E. Wilson, W. George, W. L. Woodson, D. C. Davis, Marie Adair, Docia Mitchell, Lottie Fay, and a full band and orchestra. The play was well rendered considering the few rehearsals.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): It has been some time since the patrons of this theatre have been treated to such a tidal wave of merriment as A Parlor Match. The Meteors made an emphatic hit drawing large houses. Bewitching little Jennie Yeamans as Innocent Kidd, aged thirteen, appeared as innocent and mischievous as one could wish. One of the representative comedians of this country, John T. Raymond, comes week of 30th, instead of The Wages of Sin, which follows week of 6th. Sanger's Bunch of Keys week of 13th.

Academy of Music (P. T. Hughes, manager): John A. Stevens will play a return engagement in this city, opening March 30. Regular prices. The papers may not attempt to "down" his plays this time, as they are friendly toward the Academy. It is hoped that Mr. Stevens will receive the patronage he deserves. Louise Sylvester's date has been postponed, owing to the severe illness of that lady.

Palace: Under the management of Gaylord and Co., whoever these parties may be. This place appears to be flourishing like a green bay tree. The howl against it has ceased.

Small Talk: The Tabor Opera House at Leadville was occupied all of week of 23d. John T. Raymond had it the first three nights and did a large business. John A. Stevens was there the last three nights.—Donna Madixxa occupied a front seat in the dress-circle one night to see Mr. Stevens in Unknown. She has not startled the public lately. Her dates with the Creole co. have been cancelled.—I noticed in a recent issue of The Mirror, that Charles and Claude Amsden were members of the New York Mirror Quartette in Hi Henry's Minstrels. I am well acquainted with these gentlemen, having lived in the same town with them for years. I had the pleasure of entertaining them when they were in Denver, about a year ago, with Moss' Minstrels. Claude, the younger brother, besides having a voice, is an excellent musician.—The skating-rinks have cut prices, and the next thing we will hear is that they have shut up shop. The roller craze is fast dying out here.—Last week a cold shoulder was again turned on the friends who exhibited their cheek at the box-windows of the Opera House. Mr. Last says the nerve of some people is surprising.—The *Tribune-Republican* and the *News*, our two local papers, are very hostile toward the Opera House management. Their adverse articles hurt business considerably. But theatrical managers invariably leave Denver in a very hopeful state of mind, and all say that it is more than holding its own against any city of the same size in the country.—I understand that Mr. Stevens while here was negotiating with Donna Madixxa for the sale of his play, Her Second Love.—Josephine Beemer, a prominent society lady, is about to start for New York to study for the operatic stage.—*The Elite*, the Opera House programme, announces that it will soon have a new title-page.—The *News* says a $25,000 theatre is to be built at Aspen.—Evans and Hoey did not play the circuit. They returned direct to the East.—The Redemption was sung by the Denver Chorus Club under the direction of Professor Frank Damrosch, on the 26th, to a good house. All the leading vocalists in the town belong to this club.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): Maggie Mitchell played Madge, the Midget, to a fair-sized house, March 26. The audience departed apparently well satisfied with the lady's performance. On the 27th Lawrence Barrett appeared before a large audience in A Blot in the 'Scutcheon and King's Pleasure. Both plays were creditably done, especially the latter, in which Louis James shows up to the best advantage as an exponent of high comedy. In fact his acting was superior to the star's; and that is saying not a little.

New Haven Opera House (Horace Wall, manager): Siberia, with its Nihilism, scores of supers, chilly scenery and startling climaxes concluded a week's engagement, 28th. Business, at first light, gradually picked up during the last of the week. The play is replete with interesting situations, and is interpreted by a respectably good co. led by Adele Belgarde and Atkins Lawrence.

Bunnell's Museum, metamorphosed by the Boston Ideals for the time being into Peck's Grand Opera House, was the baptismal font of Giralda, a new comic opera in three acts, presented for the first time on the American stage, 26th. The music is by Adolphe Adam, text by Eugene Scribe, and has received an English adaptation at the hands of Oscar Weil. Giralda (Geraldine Ulmar), the orphan daughter of a banished nobleman, having in her youth been adopted by a village innkeeper, has been betrothed by her guardian to Dromes (Herndon Morsell), a miller. An unknown stranger, who valiantly rescued her from an attack made while travelling through the forest by night, already possesses her love, and by whom—although she has not seen his face—she believes her love reciprocated. Her betrothal to the miller is consequently distasteful. The latter, nevertheless, for the sake of a promised dowry, wishes the marriage to take place. The nuptials are prepared when Don Manuel (Tom Karl), the unknown knight, having become aware of the fact, urges the bridegroom by a money promise to permit a substitution of himself as groom. The plan succeeds, but the unexpected arrival of the Duke Consort (W. H. McDonald) and the Duchess (Mathilde Phillips), whose protege Don Manuel is, and destined by her for the Grandmastership of the Order of the Celibate Knights of Santiago, compels the Don to relinquish his newly wedded wife to the care of Dromes, the miller, and to be by him taken to the mill. Act second finds Giralda and Dromes at the mill on the wedding night, whither Don Manuel, in hopes of regaining his wife, and the Duke, accompanied by his chamberlain, Don Japhet (H. C. Barnabee), have followed them. Manuel's presence is unknown to the Duke, whose love for beauty and adventure accounts for his presence of such an unseasonable time. Don Manuel, to offset the machinations of the Duke, prevails upon Dromes to arouse the royal party and bring the Duchess and her train to the mill. The Duke, however, skilfully substitutes Don Japhet for himself at the critical moment, and the chamberlain, already secretly married to a lady at court, finds himself charged with being the husband of Giralda, who, not having seen her husband's face, is as mystified as the other. The third act takes place at court, whither Giralda has been conveyed. After the unraveling of the complications brought about by the miller insisting upon his payment for relinquishing his bride, Don Manuel sets the chamberlain's fears at rest and obtains the royal consent to his marriage with Giralda, who has penetrated the disguise of her knightly lover. The opera was successfully presented and contains some very charming melodies savoring exceedingly of Strauss. The text is fair in parts, and, on the whole, meritorious. Not so, however, the sentiment in the second act, which is unfitted to the ears of American decency and should be eliminated. A mistake is made in not introducing the chorus in some part of the last act. The effect would be brightened and a tedious sameness obviated. Geraldine Ulmar in the title role was the same spiritless amateur as in all her impersonations. She sang sweetly, acted like a stick and showed a marked contrast to the vivacious Stone, who gazed upon her from a balcony seat. Herndon Morsell did the miller in most commendable form. He caught his auditors at the start and kept them with him to the close of the piece. Mathilde Phillips sang as well as her rather worn voice would permit and assumed her role very creditably. Tom Karl, although suffering from a cold, took every advantage of the excellent musical opportunities to make Don Manuel one of the best features of the evening. Likewise Mr. Barnabee, who, as an eccentric singing comedian, has few superiors. If Mr. McDonald, instead of dressing his part ten years too youthful, and making sweet faces to his friends in the audience, would have paid better attention to his work in hand, I could have spoken well of him. But even the excellence of his singing could not make atonement for this out of place behavior. Florence Beed, A. E. Nichols and Harry Dale completed the cast, aided by an efficiently trained chorus. Pauline Markham filled out the rest of the week.

American Theatre (Press Eldridge, manager): A variety entertainment was the order of last week, and the managers report good business. Collars and Cuffs, 30th, week.

Items: Oscar Weil was present at the production of Giralda. He expressed great satisfaction with it.—The diminished receipts of the Boston Ideals this year may account for their rather strange proceeding in playing at a dime Museum.—To change the name of the house for two evenings may perhaps hoodwink an itinerant

patron, but to have expected New Haveners to swallow the bait is playing just a little too much on our credulity.—In a conversation with Miss Ober I was informed that the Ideals will remain substantially the same excepting the withdrawal of Mr. Whitney and the present manageress. Miss Ober's success have been very great and her courtesy unlimited.

DANBURY.

Opera House (C. L. Taylor, manager): The first three nights of last week were filled by the Agnes Wallace-Villa comb., which presented Miss Multon, New Magdelen and Tot, to good and well-pleased audiences. The remainder of the week was taken by Burgess, Collom and Welch's minstrels, who did a fair business.

WINSTED.

Winsted Opera House (J.E. Spaulding, manager): Nobody's Claim, to exceedingly light business, March 25. Frank Jones and Alice Montague, 26th, 27th and 28th, at low prices, to fair business, giving good entertainments, consisting of musical sketch and such plays as On the Brink, The Black Hand, etc.

MYSTIC.

Central Hall (Ira W. Jackson, manager): The Kindergarden co., March 23, 24 and 26 to only fair business. The absence from the cast of Ada and Rillie Deaves (who are great favorites here) partly explains the light houses. Since the Deaves' sisters left some of the most taking songs and dances are omitted. However, the co. contains a number of clever people, who give a good variety entertainment. Joseph J. Sullivan Comedy co. booked for 8th and 9th.

WATERBURY.

Opera House (J. H.Coe, agent): A co. headed by Claire Scott and S. K. Coburn has occupied the house the entire week, producing Lucretia Borgia, Leah the Forsaken, Galatea and East Lynne. Low prices, and the audiences were large if not enthusiastic.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The Leopolds gave their very laughable entertainment, Frivolity, March 23 and 24—second visit—to fair houses The Boston Ideal Opera co. sang Martha, 27th, Marie Stone, Mathilde Phillipps, Tom Karl and Myron Whitney in the cast. An $800 house. Nobody's Claim was presented 28th—first time here. The play is bright and entertaining from first to last. Joseph Dowling as Ward Devereux and Sadie Hasson as Madge were loudly applauded and received merited recalls. They were supported by a strong co. Sadie Hasson received triple encores in her songs. Fair house.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Romany Rye drew but moderate houses last week, though well presented. Co. closed season here. This week, Rhea, opening in The American Countess; Haverly's Minstrels, 6th.

Ford's Opera House (John T. Ford, manager): The Leopolds, 6th.

Theatre Comique: Harry Montague, in The Widow's Legacy, this week.

Herzog's: Katherine Rogers drew good houses last week. The Glassford co., this week, in The Two Orphans.

Dime Museum: Lottie Church, this week, in Sea of Ice.

Congregational Church: The Choral Society, assisted by Agnes Huntington and Mr. Whitney Mockridge give concert 8th.

Item: Manager Sam Kinsley is to have a benefit 9th at Albaugh's.

GEORGIA.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): Called Back, March 25, to a very fair audience, who expressed approbation in hearty acclamation. While the part of Gilbert Vaughn did not afford Mantell the scope that Loris Ipanhoff does, he did not suffer any detriment. He was called before the curtain after every act. Miss Millward was charming, and there is universal expression of a wish to see her in Ophelia. This arises from her splendid declination of a demented woman. W. J. Ferguson made a most favorable impression in Paolo Macari. Lawrence Barrett will present Blot in the 'Scutcheon and The King's Pleasure, 2d. The following week the Huntley Dramatic co. will occupy the theatre.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Huntley's Dramatic co. closed a very successful two weeks' engagement, March 28. Night of 27th, Leonora Gordon Hussey, Savannah's favorite young amateur actress, was tendered a benefit by the Huntley co. Miss Hussey appeared in the dual roles of Madaline and Adrienne in A Celebrated Case. The young lady acquitted herself admirably before a fine audience. Called Back, 26th, before one of the largest houses of the season. Audience highly delighted.

Ford's Opera House: Huffman's Dime Museum, to light houses, for two weeks. Remain another week.

Item: Charles T. Ferris, formerly programmer of the Savannah Theatre, joined Huffman here and surprised the natives with his excellent singing.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Called Back was presented to standing-room only. The play fully sustains the high standard of the Madison Square productions.

ILLINOIS.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Bailey and Kennedy's Bright Lights, March 24 to 28, to packed house. Reckless prices. The co. has given the utmost satisfaction.

QUINCY.

Opera House (P. A. Marks, manager): Frank Girard's co., in A Cold Day When We Get Left, gave a very laughable performance before a crowded house. There is no plot to the play, nothing but laughable mistakes. Frank M. Wills and William Welch, as comedians, were good. The singing of Annie Boyd was pleasing.

Item: Edward Thurnaer, business agent of Laura E. Dainty, was in the city past week.

ROCKFORD.

Opera House (C. C. Jones, manager): William Redmond and Mrs. Thomas Barry, in A Midnight Marriage, to a fair house, March 25th. They were ably assisted by W. F. Owen as Count St. Ange. The performance was very satisfactory. Her Atonement, 7th; Dreams, 10th; Kate Claxton, 20th; N. C. Goodwin, 24th; Fanny Davenport, 27th.

JACKSONVILLE.

Strawn's Opera House (Frank C. Taylor, manager): The World, 23d, to one of the largest houses of the season. The play is good in every particular, and is one of the best entertainments ever presented to our public. A moderately sized audience assembled, 26th, to witness It's a Cold Day when We Get Left. The management fully rendered the promise made in regard to the fun to be expected, and the audience left the house in the best of humor. Perry and Samuels' Panorama of the War, 20th and 21st. Mr. Perry, the manager, was seriously injured by a fall, while fixing scenery at Petersburg. Manager Taylor, who has been unconscious for several days, owing to an accident, is improving.

INDIANA.

INDIANAPOLIS.

The Abbott Opera co. began a limited engagement March 23 at the Grand, producing La Traviata, Mignon, Heart and Hand and Semiramide in the order named. House opened well and business continued fair. Abbott appeared at every performance except the matinee. Barlow-Wilson Minstrels followed with a single performance 26th. An excellent house and a good show. Rhea in Arcadia, Camille and an American Countess closed the week. Closed 1st and 2d Minnie Maddern in Caprice,(return date); 3d and 4th McCaull's Opera co. in Falka; 6th and 7th Black Flag; 9th, 10th and 11th, State Oratorical contest.

At English's the Hollywood Juvenile Opera co. filled the week with Cinderella and had the assistance of twenty-five local juveniles. A fair entertainment introducing several clever specialists. This being the home of the Hollywoods, they had a good week. The five children were brought up here. Amy Gordon Opera co. fill week of 30th, producing Billee Taylor, Mascotte, La Traviata and other operas. April 6, 7 and 8, Chanfrau comb., followed by Parlor Match 9th, 10th and 11th.

Museum: The Hyers Sisters were announced for week of March 23, but as they were in the East and did not arrive, the Hyers Colored Comedy co. appeared in Blackville Twins, which was well received. It would seem that Sackett is an energetic advertiser and twice on opening night was the box-office closed and doors barred for the safety of those already in. At the second performance on Monday night 2,000 people occupied the theatre (1,400 capacity). Somners and Walters, Elsie Loane and Ben Collins completed the bill. A legal Notice to Quit should be served on Ben Collins. His "original" lectures are rank. Week of 30th the Edwards Drolleries, including Maude Walker, Maggie Evans, May Smith, Frank Lester, Campbell, Chalfaut, Edwards and others.

At the Zoo, the usual "'Tis well," "Hist," "I have thee now," and "Unhand me" style of plays, with trained dogs, the Leonzo Brothers and blank cartridge filled the week in Delmonte and Hunter's Dogs. Usual fair business. This house will be closed until April 27, during which it will be remodeled and renovated. On 27th a strong co., probably the Reilly Comedy co., will open for the Summer season.

Arena: The Doris' brigades are swarming in and preparations are being rushed for a grand opening here, 17th and 18th.

Elbow Shots: *Indoor and Out* is the title of a new paper published here. It is a journal of refined amusements and has departments for theatres, cycling, canoeing, baseball, hunting, fishing, etc. It has been started on a very small scale and hopes to grow. The writer has the honor of doing with the "Things Thespian" column.—One rink here has succumbed.—Ed. S. Bloom has a great love for this city, probably because of his escapade with the redoubtable Kit Clarke.—H. J. Myers, representing the Mexican Typical orchestra, is in the city contracting for big printing.—The Abbott chorus, well trained, musically, was really the most incongruous congress of royals, nobles, guests, etc., that ever assembled on the stage.—The Leonzos, Vic and Harry, have ridden the Indianapolis Elk.—J. H. Haverly passed through here last week.—The newly organized American English "40-count-'em-40" will be at Indianapolis, 20th.—John B. Doris still clings to the elegant Elks' badge recently presented to him.—Ed. S. Bloom has contracted for a big lot of Lorella printing from an Indianapolis house.—Thomas Holmes, of Moore and Holmes' importations, says the Cragg family will be lent to Haverly's New Minstrels.

WABASH.

Harter's Opera House (Alfred J. Harter, manager): The Richardson Dramatic co., which presented The Bachelors and Danites 20th and 21st, disbanded on the following day, the cause being light business and too many skating rinks. The Meteors in A Parlor Match, 8th.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): The Wilbur Opera co. produced Girofle-Girofla to small but well pleased audience March 24. Rehan's 7-20-8, 25th, to light business, but gave satisfaction. William Stafford comes 7th; Waite's Dramatic co. 13th, week; Janauschek, 27th.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Week of March 23, Frank Newell's Muldoon's Picnic co. to light houses at ten and twenty cents.

FORT WAYNE.

Masonic Temple (J. H Simonson, manager): That sparkling comedy, 7-20-8, received the first presentation in this city March 26. Good house. Everybody thought it one of the best things seen here this season. The co. was not particularly strong, yet not weak enough to detract from the general excellence of the play.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Barlow-Wilson Minstrels to packed house, standing room only, March 27. An excellent show. The skating-rink burlesque is a good feature. Emma Abbott and co. appeared in La Traviata to large audience 21st. Tagliapietra was much admired, and his singing, with its perfect method and dignity, won much applause. Maritana was given at matinee. Bellini appeared and was highly commended by all. James Reilly's Comedy co. has been disgusting our audiences with a "stab" at Fun on the Bristol. In some parts it was hissed so bad was the acting.

Item: Rosa Mack and Annie Dunn, formerly with Reilly's co., have gone to Chicago to join a variety co. The Abbott receipts were over $850 at the evening performance.

IOWA.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): Baylies and Kennedy extended their engagement to March 23, but even the inducement held out in the form of panic prices was not sufficient to attract a full house at any of the six performances. Several of the people left the co. here at the close of the engagement. Frank Girard's attraction, playing A Cold Day When we Get Left, came 24th to a fair-sized audience. The performance did not give satisfaction. Numerous changes have been made in the co., and more are contemplated. One Marston, a very fresh young man, who was recently at the head of a co. playing A Wife's Honor, has recently joined this co. He visited the *Gate City* office after the performance and wanted to see the notice that had been written of the performance. This favor not being granted; he concluded to use his own language, that the local scribe had "done them up," and wished to argue as to the merits of the performance, and made overtures to secure a flattering write-up. He came very near being thrown out of the office. Oliver Byron, who was booked for the 27th, telegraphed Manager Tucker that he had lost paper for this week in a railroad accident, and would be compelled to lay off, and asked to be released. Tucker cancelled. Byron played Des Moines, 24th, and closed until after Holy Week, to open at St. Louis, April 6. John T. Raymond comes 10th.

Farewell: The compositor can change the name that has headed these letters for the past year, after the publication of this one, substituting for Mr. Tucker the name of D. L. Hughes, who again assumes the managerial reins, taking possession 1st. In saying good-bye to Mr. Tucker in his managerial capacity, I wish to thank him for his many kindnesses and courtesies, and to wish him success in whatever he undertakes in the future. He is a staunch and true friend of THE MIRROR—in fact swears by it. At his office he has bound copies of THE MIRROR for several years back. He wishes me to say through THE MIRROR that his professional friends will always find the latch-string out, and that he hopes to see them all whenever they may visit this city.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Byron comb., March 23, in Across the Continent, to fair business. Alf Barker, Max Miller and Dickie Delano were good in their specialty business, and were the creditable features of the performances. The Baker and Farron co. presented The Emigrants to a good house, 25th, and favored their patrons with as much fun as could possibly be served up in one evening. Mr. Farron, in his female impersonations, is very fine and his Irish business very laughable.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): Fay Templeton gave Girofle-Girofla to a full house, March 25. Fay's co. this season is the poorest she ever had to my knowledge, and this weak gruel did not please the people, who expected a good opera and a good co. Harry Webber, April 9.

CLINTON.

Davis' Opera House (E. M. Davis, proprietor): Her Atonement co., March 21, to fair business.

Personal: Manager Davis is in Washington seeking the postmastership of Clinton.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Her Atonement co. played to a very thin house, 21st. Play and cast strong. Baker and Farron in The Emigrants, 27th, to a good house. In this their first appearance here Baker and Farren established themselves as favorites. Harry W. Rice as D'Orsay Brown scored a good mark here.

DUBUQUE.

Opera House (Duncan and Waller, managers): Charlotte Thompson, in Romanoff, 26th, to only fair business. Play did not please the audience. Mr. Craig was suffering with a severe cold. A Mountain Pink co., 11th; Gus Williams, 18th; the Arions (bell ringers), 27th to May 2, inclusive.

Personal: E. W. Duncan and wife returned to-day (27th), from the New Orleans Exposition.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Baker and Farron in the Emigrants, 28th, to a large and demonstrative audience which seemed immensely pleased with Chris and Lena in their new aspects. The co. throughout is quite up to the average, and is adequate to an effective presentation of the new play. Prices were seventy-five, fifty and twenty-five cents. Manager Washburn has succeeded in perfecting arrangements with impressario Mapleson for one appearance here of his grand opera co., April 2 being the date. Faust is the opera, with Fursch-Mahdi as Marguerite. Prices of seats range from $5 down to $1. Excursions will be arranged from neighboring towns, and indications now point to a very large audience.

KANSAS.

EL DORADO.

Opera House (E. C. Ellett, manager): Louise Sylvester, having recovered from a severe illness, opened the new Opera House at Douglas, Kas., March 30. An excursion train was run from Florence to Douglas. Rentfrow's Pathfinders, 2d; Power of Money, 3d, 4th.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): The house was full of fashionables March 21 to see Rhea in the American Countess. From her entrance, with her lovely face and most delightful accent, she kept the audience in a state of continuous pleasure. Her voice, her looks, her dresses were all alike the subject of praise. The support was most excellent. John T. Sullivan made a very favorable impression as Arthur Morton, and E. J. Henley, as the adventurer Baraga, won admiration for his polished villainy. Mrs. Ella Wren was the most charming old lady we have had the pleasure of seeing. Her minuet with Robert Wilson, who played Dr. McAllin, was encored.

PARSONS.

Edward's Opera House (L. L. Baird, manager): The Monogram Dramatic co., supporting Mr. and Mrs. Robert McNair, who admirably sustained the leading characters in Poor Humanity, Flower Girl and Camille, appeared March 23, 24, 25. Notwithstanding popular prices (twenty-five and thirty-five cents), I am sorry to say they had poor business. Charlotte Thompson, 16th.

LYONS.

Opera House (T. A. Butler, manager): Rentfrow's Pathfinders kept a well-filled house in continuous merriment March 21. Their orchestra is so far ahead of usual travelling bands that it fully deserves this passing notice.

WICHITA.

Turner's Opera House (George Kroenert, manager): The walls have resounded to the declaiming of heavy tragedians during this week. Thomas W. Keene came March 23 in Richard III. to a $650 house. Play and actor are too well known to call for comment from your humble correspondent; suffice to say that the audience was well pleased. W. E. Sheridan followed 24th and 25th in Louis XI. and Othello. His reputation had not preceded him to any great extent, and consequently the audience was not large on the first night. His superb rendition of the character of the weak, decrepit old king satisfied all. He was rewarded with a large house the second night. The supporting co. is strong, Harry Maynhall especially as the Duke de Nemours and Iago.

Items: Jacob Simour has leased the Opera House for the Summer season, and will play his own co. and other good ones that desire to come.—A co. will also play at the Rink Theatre during the hot weather.

FORT SCOTT.

Opera House (W. P. Patterson, manager): McFadden's Uncle Tom co. came March 20, 21, with matinee, to good business. Low prices. Webb's Minstrels, 7th.

Item: Mr. and Mrs. J. A. Norris (Lillian Brown) left for Topeka, Kas., March 25, where they go to produce Patience by request. The citizens of Topeka may expect a fine rendition of the opera under their management. Mr. and Mrs. Norris made many friends during their stay in this city.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): William E. Sheridan in Louis XI. and Othello, March 26 and 27. His rendition of Louis XI. was simply magnificent, and fully deserved the many complimentary notices he has received both here and elsewhere. Mr. Sheridan's return will be warmly hailed by Topeka audiences.

Crawford's Opera House (L. M. Crawford, manager): Power of Money, March 20, 21 and matinee. Thomas W. Keene in Richard III., 25th. From the gorgeous advance work we were led to expect a grand spectacular revival, but the play was tamely rendered by only a fair support, and with very thin stage mountings. The audience was very large and charitably inclined—more so, perhaps, than was deserved.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietors): Richard III. was presented March 26 by Thomas W. Keene to the largest and most cultured audiences of the season. The house was packed to its extremities, every seat being sold twenty-fours before the performance. His support was excellent, costumes fresh and elaborate, and in general we would say that satisfaction of the highest order was enjoyed by all. Bunch of Keys, 9th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): A co. made up of George Clarke, Leslie Allen, E. M. Holland, Michael Morton, Marie Burroughs, Kate Denin Wilson, Dollie Pike and others presented The Private Secretary for five nights, opening March 23. As this was the third co. to give the play here during the season, the natural result followed—small houses. The piece was well mounted and magnificently played. Saturday, 28th, two performances of Three Wives to One Husband to only ordinary business, due to the miserable weather. The piece is well called a farce-comedy, and is a most amusing conceit. A very good co. made all possible of the parts falling to them, and universal regret is expressed that the engagement was of such short duration. Elsie Gerome, Miss Patrick and Lottie Mortimer, an unusually pretty trio, and Messrs. Raymond Holmes and Arthur Elliott are especially deserving of mention. Barlow-Wilson Minstrels, 30th; Carlton's Opera co. 6th.

Masonic Temple (Meffert and Friedlander, managers): Prof. Reynolds, the mesmerist, attracted large audiences at cheap prices. The entertainment offered was after the usual order of such things, and was neither better nor worse than the average. Thomas Nast and Walter Pelham, 2d.

The New Grand Theatre (J. P. Whallen, proprietor): Milton and Dollie Nobles did a good week's business with Love and Law, a really good play of its kind. The characters are clearly drawn; the hero is an everyday sort of fellow, and the villain is not too villainous to be accepted as a possibility. The plot is an old story, but it is cleverly treated; the climaxes are well worked up; the comedy is of the popular kind, and the opportunity for scenic effect not neglected. A good co., prominent in which are Frank E. Aiken and Genevieve Rogers, rendered efficient support. The Lorellas, in Mishaps, 29th.

Items: The old Metropolitan, late the Oden, reopened, 23d, under the management of James Mershon, who will give a straight variety show in the future. The opening bill was a good one. Among other features were the San Francisco Quartette, Lulu Powers and Billy Forrester.—The Gillette version of The Secretary has the call in Louisville.—Marc Klaw will be here the entire week in the bosom of his family, and preparing the way for the coming of Fanny Davenport in Fedora. It is probable the engagement will be the event of the season.—D. J. Etley, the artist at the Grand painted some new scenes for the Love and Law engagement.—There is a suggestion of John T. Raymond and Nat Goodwin about Raymond Holmes, and an original something besides that makes it possible he may be a coming great comedian. Look out for him.—Prof. Otto Scheuler, the Leiderkranz director, died Thursday last of blood poisoning. He was a thorough musician, whose reputation of late years has been entirely local. In the early part of his career he was associated with numerous operatic and concert ventures. His death is a loss to the cause of music in Louisville and to a host of friends and admirers who mourn him.

PADUCAH.

Morton Opera House (Morton, Kirkland and Quigley, proprietors): Milton Nobles in Love and Law, March 21, to fair business.

Item: A scenic artist has just finished a very handsome drop-curtain for the Opera House.

LEXINGTON.

Opera House (R. B. Marsh, manager): It has been some time since you have heard anything from the "Blue Grass Region." Charles A. Gardner in Karl, the Peddler, made the first cut in prices at this place, which accounts for his large audience. He played at twenty-five, thirty-five and fifty cents. Minnie Maddern, March 25, in Caprice, to a large and fashionable audience, at regular prices again, showing clearly that good talent will draw good business. Grace Hawthorne in The New Camille, 26th, and Queena, 27th, to light houses. Mr. Kelly had the misfortune to get dates too close to Minnie Maddern.

MAINE.

PORTLAND.

People's Theatre (William Wylie, manager): Last week Sam Archer in his musical specialties, Wade and Mack in songs and dances, and Kitty Woodson in topical songs, drew large audiences, and the Friday evening (amateur night) performance was a fine one.

City Hall (Ira C. Stockbridge, manager): The Hungarian Court Band appeared, March 25, and at two additional performances, 26th, to large and most appreciative audiences. Alice May Estey was the soloist, and her pure soprano voice, of wonderful sweetness, was heard to great advantage.

Tips: A novel bit of advertising I quote you from a poem that is being widely circulated:

"So go, if you hunger for laughter,
And laugh till you get your fill,
Remember, this organization
Is managed by J. M. Hill."

Charles Hoyt's new piece, A Tin Soldier, is booked for the 6th and 7th.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealy, manager): Only a Farmer's Daughter, March 28, before a fair audience. Lillian Lewis as the adventuress and Esther Lyons as Justine were very good. Lights o' London 3d and 4th.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Lawrence Barrett, March 25, in the double bill of A Blot in the 'Scutcheon and The King's Pleasure, had a crowded and cultured house. The audience were somewhat disappointed in the first-named play, the agony being "piled on" too extensively; but Mr. Barrett's acting in the comedy was ample recompense. Support excellent. Kiralfys' Sieba is still a fine spectacle, though suffering somewhat from the effects of a poor season, especially in regard to the co. now producing it. Fair house 26th.

LAWRENCE.

Opera House (William G. Merrill, manager): Tony Denier's Humpty Dumpty co., March 23, to a fair house. Murray and Murphy in Our Irish Visitors, 25th, did a large business and gave the best of satisfaction. Hi Henry's Minstrels, 27th, to a very poor house. The specialties of Tom English and the cornet solos of Hi Henry were the principal features.

CHELSEA.

Academy of Music (James B. Field, manager): Maggie Mitchell in Maggie the Midget, to a full house, composed of the upper ten, March 23. Supporting co. above the average. Salsbury's Troubadours, 6th; Bunch of Keys, 13th; Odd Fellows Minstrels (local), 16th; William Carroll, 17th; Bandit King, 20th; Rag Baby, 24th; Margaret Mather (return engagement), 27th.

Straws: R. F. McClannin, of Maggie Mitchell's co., a favorite here, received a warm welcome, 23d.—William Carroll has secured Boston Bijou week 6th, for opening of his new play, Lend Me a Dollar.—Prospect of good business in theatricals here next month.

HOLYOKE.

Opera House (Chase Brothers, managers): Margaret Mather in The Honeymoon, March 26. House full of admirers. She has taken a hold upon the Holyoke heart which will not easily loosen. Critics confess that she is at her best in comedy, but personally I love her (no detriment to Mrs. B.) in both tragedy and comedy. She is, *par excellence*, superb. Kiralfy Brothers presented one of the most gorgeous spectacular pieces that we have seen on our stage, 27th—Sieba. Everyone I have called upon to criticize the play and its specialties confess to perfect satisfaction. There were some ugly hitches in scene-shifting. Uncle Tom's Cabin, 2d, matinee and evening; McCaull's Opera co., 4th, Patience.

Items: Mr. Hill will work the whole Northeast circuit for the next two weeks, and success and shekels will fill his exchequer. Daly Brothers, 8th; Boston Museum co., 17th; Robert McWade, 20th; Theodore Thomas, 22d; Carrie Swain, 29th.

LOWELL.

Music Hall (Walter S. Simons, manager): Lawrence Barrett gave us his latest additions to his repertoire—A Blot in the 'Scutcheon and The King's Pleasure—24th, to a large and fashionable audience. Marie Wainwright as Mildred, in the first mentioned play, gave a most charming impersonation, and Ben Rogers' old retainer well deserved the round of applause which he received on his exit in the second act. The Leopolds, 26th, to fair business.

Huntington Hall: Callender's Minstrels, March 26, at low prices, packed the house. A large audience were much pleased with Our Irish Visitors, 28th. They play a return engagement 2d; Bunch of Keys, 4th; Zozo, 6th, week; Margaret Mather, 29th.

People's Theatre: The Lucier Family opened a week's engagement 30th.

BROCKTON.

City Theatre (W. W. Cross, manager): Lawrence Barrett appeared as Lanciotto in Francesca, to a large and well pleased audience, 23d. Tony Denier's H. D. comb. played to a large house and gave good satisfaction, especially the olio part of the performance, 25th. Margaret Mather, 2d; Hanlons, 6th and 7th.

People's Theatre (Cosgrove and Blair, managers): This house has been closed the past week on account of the illness of Mr. Bryant, of Bryant, Richmond, Sheehan and Coyne's comb. A concert given by Sam Lucas, Wallace King and the Ideal Colored Troubadours drew a good house 29th. Fred. Williams' co. in Birds of a Feather is the attraction this week.

WORCESTER.

Theatre (Charles Wilkinson, manager): Margaret Mather, March 23 and 24, in The Honeymoon and Lady Macbeth, had splendid houses. The Kiralfys, with Sieba, drew a full house 25th. Maggie Mitchell, 27th, 28th and matinee, played to splendid business. In fact the week was one of the best of the season. Zozo is the attraction for week of 30th. Carrie Swain, 6th; Salsbury's Troubadours, 8th; Tin Soldier, 10th, 11th and matinee; Dalys in Vacation, 16th; the Hanlons, 17th, 18th and matinee.

Items: C. R. Gardiner, of the Zozo co., reports business good. He says he has strengthened his co. in many ways, and presents a better entertainment than he did at war prices.—The theatre building has passed out of the hands of the Barton Theatre co., and is now the property of W. H. Morse of this city. Mr. Morse contemplates spending from $3,000 to $5,000 on it during the coming Summer. There is room for the improvement.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager). We anticipated much in the engagement of Sieba, but were doomed to disappointment, as it was the poorest spectacular play ever put on this stage by the Kiralfy Brothers. Of the engagement, financially, the receipts March 23, were fairly good, but, 24th, business fell off. Only a small audience attended on Dad's Girl, 26th, which was given here for the first time. Lizzie May Ulmer, as the heroine, retained much of her old character, Carrots, and in my thinking appears to less advantage. Co. satisfactory. Tony Denier's Humpty Dumpty, 28th, had a fair house. Harrison and Gourlay co., 2d; The Tin Soldier, 4th; Rag Baby, 6th; Hanlons, 10th, 11th.

All Sorts: George Ulmer is playing Joe Magruder, in Dad's Girl, under the name of George Ames.—Sam Harrison was here in advance of Harrison and Gourlay, 26th.—Lizzie May Ulmer was suffering from a severe cold when here.—The Kiralfys play their attractions at the Boston Theatre in the future.—My old friend, Quincy Kilby, late of the Boston Theatre Zanita co., is now manager of the Youth co.—It is queer that Eugene Tompkins should book The Tin Soldier, 4th, and follow with Rag Baby, 6th.—Tony Denier's H. D. lost two nights this season, the first since their organization. I asked Manager Sydney if they were snowbound. He said no; that a station agent in Missouri said the train was two days and a half late.—Some one tells me that Harrison and Gourlay have made $50,000 this season. Next. A few hatchets left.—Frank C. Griffiths, late of the Zanita co., was here, 24th, in advance of The Tin Soldier.—"Owing to so many towns playing cos. for a week at panic prices, it is impossible for us to make a straight route through New England," said Lizzie May Ulmer's manager; "and that is the reason we are making so many queer jumps."

NEW BEDFORD.

Opera House (J. C. Omey, manager): Fox and Ward's Minstrels, March 24; fair business. Tony Denier, 27th, pleased a house of over $400. People never tire of Humpty Dumpty, and it draws a class who never attend the legitimate drama or dramas devoted to legs although it would be difficult to find a female more thinly clothed than Columbine. The specialties were all good. The only Ravel as Humpty filled the bill, and Sophie Ravel as Columbine proved very attractive.

Denieria: Edward Trail, advance agent of Tony Denier, was here the night of the performance, having been chasing his baggage, which had got mixed with that of another co. He is very entertaining, and related, among other things, an amusing incident which occurred at Taunton. Prof. Gleason, the dog-trainer, who, unless he has eggs for breakfast, is not at peace with the world, ordered some hen-fruit at the hotel. The maiden who serves the viands, putting her arms akimbo, and looking scowlingly at the Professor, snarled out: "Actors don't get eggs!" It broke the company all up, and they are not through laughing at Prof. Gleason yet.—Good nature seems to be one of the attributes of the Denier party. George Sydney, the manager, is one of the pleasantest men I ever met.

Hoyt's Latest: The carpenters and other workmen were busy for two days fixing up the stage settings for Hoyt's new piece, A Tin Soldier, which was produced here 30th and 31st. The plot of the piece, which was suggested by The Silver King, is this: Mr. Brooklyn Bridge goes to a masquerade ball costumed as a tin soldier. He imbibes rather too freely of the ardent and goes home and retires. His valet dons the discarded costume and proceeds to the ball, where he flirts outrageously with a charming woman whom he meets there. She is captivated by the valet, and gives him at parting a valuable locket. Afterward she repents of the act, and finding out who went as a tin soldier, pesters Mr. Bridge for its return. He, imagining that he must have arisen and gone back to the ball, makes frantic endeavors to keep all knowledge of what happened away from his wife, and the ruses he adopted to compromise with the woman and keep her apart from the partner of his joys form many of the mirth-provoking scenes in the piece. His valet at last confessed to the part he has played, returns the locket and all is smooth once more. The wife assures her husband that she knew very well he did not go back to the ball, for she sat by his bedside all night. Mr. Hoyt has been very happy in naming his characters, as a glance at the cast will show:

Papa, otherwise Vilas Canby, an ornament to the plumbing profession ....Leonard Grover, Jr.
Willie Steele, a valet who apprentices himself to Mr. Canby ... .Harry Conor
Brooklyn Bridge, a gentleman of high position, Harry Mills
Solomon Rosenzweig, Italian art dealer........ .... }
Colonel I. B. Boosey, hero of Gettysburg............................ } E. L. Walton
Colonel Wood B. Fulle, hero of Gettysburg.......... .... }
Wright Handy, Bridge's partner.. }
Trip Walker, mail carrier............ } Fred. P. Ham
De Ville Macaire, gentleman in the jobbing business..................... }
Adam Lyttleton, a coal dealer...... }
Patsy, a young thing employed by Mrs. Bridge as a servant ....Marion Elmore
Victoria Bridge, Brooklyn's young wife, Katie Gilbert
Violet Hughes, Mrs. Bridge's cook......Amy Ames
Carry Story, who works for Mrs. Hogg, next door........... ....Rachel Booth
Mrs. Fulton Ferry, mother-in-law of Brooklyn Bridge......................... ..Julia Elmore
Oscar Wilde, a four-footed party, by.. .....Himself
Pedlers, citizens, tarring and feathering committees, etc.

Mr. Hoyt shows that he has confidence in the piece, by the excellent talent engaged and the amount of labor and expense he has spent upon the scenery, which, Manager Omey says, is by far the heaviest and most elaborate ever brought here.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Bennett and Moulton's Comic Opera co., under G. A. R. management, opened March 23, and gave four performances to the largest houses ever in the Hall, low prices being the cause. Whitmore and Clark's Minstrels, 2d; Tony Denier's Humpty Dumpty co., 3d.

Items: Manager Baker of the Opera co. is a very pleasant gentleman to meet.—I think Mamie Upton is really the star of the co.

HAVERHILL.

Academy of Music (J. F. West, manager): House closed week of March 23, with exception of 28th, when Hi Henry's Minstrels gave a good entertainment to a large house. Panic prices.

LYNN.

Music Hall (James F. Rock, manager): Zozo, March 23 and week (eight performances), to fair-sized houses, with the exception of the matinees, which were slimly attended. There was a very noticeable lack of discipline among the host of pretty girls. Mr. Gardiner was present on Wednesday night, and [illegible] until the close of the week Till's [illegible] have worked with more precision. [illegible] was forced into the part of Washington [illegible] emergency, deserves great credit for the [illegible] in which he played the character. He was [illegible] Saturday by Jeff D'Angelis, late of the [illegible] who transformed the part of Washington [illegible] comedy character and created a genuine [illegible] Soma Hanlon also joined the co. at this [illegible] scenery and costumes are as beautiful as ever.

Items: The Leopolds' will not appear the [illegible] 30th, having cancelled to fill in the open [illegible] Bijou Theatre in Boston made vacant by the [illegible] Ixion party.—William Wilson, property-boy with the Zozo co., sprained his ankle badly while practicing on roller-skates.—Manager Rock is about and attending to business.—The Howard Specialty co. will be the Fast-day attraction at Music Hall. Horse Shoe Four, 6th, and week.

NORTHAMPTON.

Opera House (George S. W. Whitfeck, manager): Tony Denier's Humpty Dumpty co., March 19, to a good house. Margaret Mather in The Honeymoon, 27th, to a crowded house.

TAUNTON.

Music Hall (A. B. White, proprietor): Tony Denier's Humpty Dumpty co., March 24, to a good house. Performance good. Lizzie May Ulmer in Dad's Girl, 25th, to a fair-sized audience.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Bennett and Moulton's Opera co. just closed a three days' engagement. Crowded houses. Den Thompson, 24th; Zozo, 20th, 21st, 22d.

MICHIGAN.

DETROIT.

Detroit Opera House (Charles A. Shaw, manager): Fantasma received first-class support all the week, and was the decided hit of the season. Detroiters were given an entertainment never paralleled here in mechanical and novel features. The mode of advertising which Manager Shaw indulged in brought crowded houses during the entire engagement. Dolls and toys were given to the children attending the Saturday matinee, and of course the little darlings were all there. Daniel Bandmann will present Shakespearian plays all the week (30th), at low prices; Abbott Opera co., 9th, 10th, 11th.

Whitney's Grand Opera House (C. E. Blanchett, manager). Storm-Beaten started out on Monday with promise of a good week, but the remaining performances were not so well attended. The play is magnificently staged, and a well balanced co. presented it in a most praiseworthy manner. McCaull's Opera co., notwithstanding the fact that their wardrobe was destroyed in Buffalo, will present Falka on Monday and Tuesday evenings. Lotta will begin a season of five performances 1st, with Musette for opening night. Rose Eytinge, 6th, 7th, 8th; Frank Mayo, 9th, 10th, 11th.

White's Grand Theatre (Charles O. White, manager): Adams' Humpty Dumpty amused the swarming multitude the first half of the week. The co. was reinforced by Mlle. Antonia whose specialty act greatly added to the interest. Star comb. gave a first-class vaudeville show to packed houses rest of week. Grau's English Opera co. is billed for March 30, week; Arthur Rehan in Sentenced to Death, 6th, week; Romany Rye with co. 13th, week.

GRAND RAPIDS.

Redmond's Opera House (W. H. Powers, manager): William Stafford gave Romeo and Juliet at matinee and Ingomar at evening performance 21st to discouragingly poor business. The support, excepting Evelyn Foster, was weak. Barlow-Wilson's Minstrels, after a long absence, gave an excellent performance 23d, but were unfortunate in having a strong attraction at Powers' in opposition. Waite's Comedy co., March 30, week.

Power's Opera House (W. H. Powers, manager): The Amy Gordon Opera co. began a return engagement of five nights, March 24, at panic prices—ten, fifteen, twenty-five and thirty-five cents. Business fair. Waite's Comedy co., 6th, week.

KALAMAZOO.

Academy of Music (Benjamin A. Bush, manager): The Private Secretary (Gillette), March 21, to a large house. Barlow-Wilson Minstrels played to fair house 24th. William Stafford, 3d, 4th; Amherst Glee Club, 7th; G. Paul Smith, 9th.

BATTLE CREEK.

Hamblin's Opera House (W. H. Eldred, manager): J. K. Emmet, as Fritz, March 21, to fair house. Romany Rye, 23d, to good house. William Stafford and Evalyn Foster in The Barbarian and Merchant of Venice, 1st, 2d.

ADRIAN.

Adrian Opera House (Charles Croswell, Jr., manager): The Adams Humpty Dumpty co., with James Adams as clown, opened 26th for a two-night engagement. Business fair; co. ditto. The co. withhold the prefix James from their paper, and are using lithographs of George H. Adams to call attention to the entertainment.

LANSING.

Buck's Opera House (M. J. Buck, manager): Romany Rye, March 20, to good business. William Stafford and Evalyn Foster in Ingomar and Camille. Mr. Stafford's voice and stage business has bettered since we last saw him. His Ingomar was a meritorious performance, but we should advise him to stick to roles to which his physique is adapted. In Camille Miss Foster gave proof of great ability, and we predict for her a career of success in this most trying and difficult character. As Armande, Mr. Stafford showed that he need not fear to leave the legitimate and enter the modern drama. Good houses both nights. W. J. Scanlan delighted, in Friend and Foe, the largest audience of the Winter, 27th. Mr. S. is an immense favorite here, as indeed he seems to be everywhere. His voice grows better in respect both of quality and management, and he loses none of his magnetism.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): W. J. Scanlan in Friend and Foe, March 25, and The Irish Minstrel, 26th, to good business. The Romany Rye, 27th, drew a good house. Repeated 28th with matinee and night performance.

Item: Eleven performances in two weeks, each one calling out a large audience, speaks well for East Saginaw as a "show town."—Bardwell's Opera House was reopened March 23 with a variety co.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Romany Rye to a good-sized house, March 21. Reduced prices. Florence Elmore and a snap co. played a four-night engagement here 24th to 27th, to very light business even at ten, twenty and thirty cents. They came under very peculiar circumstances. The co. supposed that they had a week at Hamilton, Canada. The Daniel Bandmann co. thought so, too. One co. had to get out; so Manager Whitney sent them here.

Coupons: John Cahn called the other day. He is going to Europe in May in advance of Dr. Carver's Wild West, which opens in Hamburg some time in June. Julius does not refer much to his experience during the present season. "Although I need not be ashamed of it, I don't speak of it with much pride," is what he told me.—Saulter's London Minstrels, a snap co. organized here last week, made four towns to fair business. "Manager" Charles S. Saulter is being enquired for now. He "skipped" between two days.—Wilbur Opera co. comes 6th.—Five hundred seats were sold before noon on the opening of the Lotta sale.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Hoop of Gold co. cancelled dates of March 23, 24, 25. House closed that week. Fay Templeton, 2nd, 3d, 4th.

Olympic Theatre (Edwin P. Hilton, manager): Myrtle Ferns comb. in Black Diamonds, March 23. The part of Bunty Bob was well played by Joseph D. Clifton. May Treat, a clever little actress, played the role of Pauline in a bright, vivacious manner that quite won the audience. Lizzie Webber was very good in the part of Molly. The co. gave a good performance, and drew good houses entire week. Week of 30th, Muldoon's Picnic comb.

WINONA.

Philharmonic Hall (Roberts and Campbell, managers): Charlotte Thompson supported by C. G. Craig appeared in Nell Gwynne, March 25. Fair co. but a poor play. Owing to an accident to a trunk the curtain did not rise until after nine o'clock. Good house. Kate Claxton, 15th; Gus Williams, 29th.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Closed entire week. This week, Frank Danzlare, late of Thomas' Orchestra, and now leader of our own excellent organization, will give an initial performance in the shape of a matinee concert, of the sort so popular at present in many of the larger cities. May success attend the new departure. The Philharmonics follow with a concert, and then give way to the Hoop of Gold co. for three nights.

Theatre Comique (W. W. Brown, proprietor): As usual, a large variety co. playing to satisfactory business.

MISSOURI.

KANSAS CITY.

Coate's Opera House (M. H. Hudson, manager): T. W. Keene in Richard III., March 19, 20 and 21. Mr. Keene gave a more pleasing performance here than ever before. His support, too, was excellent, notably that of Eugene Moore as the Duke of Buckingham, to whom a large share of the applause was worthily bestowed. With one or two exceptions the whole co. showed to excellent advantage. Mollie [illegible] as the Prince of Wales was perfect in [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE, . . EDITOR

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***The New York Mirror has the Largest Dramatic Circulation in America.*

MIRROR LETTER-LIST.

Arthur, Lilford (3)
Armand, Joe
Aldine, Nellie
Anthony, Mgr.
Allen, John
Blythe, Helen
Barbour, Marie
Berger, Fred
Brandon, Olga
Burton, Chas. A.
Barry, Wm.
Bartlett, H. T.
Bailey, G. T.
Baird's Minstrels, mgr.
Beher, Geo. H.
Brooks, Walter
Benison, Mrs. M.
Bowron, Wm.
Blackburn, Mary C.
Barringer, Chas.
Bowers, Mrs. D. P.
Bailey, Mollie (2)
Brocolini, Signor
Blanchet, A. D.
Bowman, Fred
Bonfort, Phillip
Bancroft, Miss E.
Brown, F. A.
Bauren, Robert
Barry, Helen (2)
Blakey, T. W. H.
Burnside, Miss. Jean
Barber, John
Bayley, Fred (2)
Bothell, Amy
Brown, Ed. (Photos)
Boers, J. N.
Clarke, Leona
Cleves, Lillian
Clarke, Marlande
Castleton, Kate
Chapelle, Charles
Conyers, J. P.
Callan, Jas.
Chipman, Minnie B.
Clark, J. S.
Charlace, Henrietta
Crabtree, Charles
Campobello, Sig.
Callender, Chas. (2)
Courtney, William
Castagneri, Sig.
Craig, C. G.
Collins, Timothy
Christen, Julia
Cullerton, Annie
Chapman, F. M.
Coghlan, Miss Elly
DeBellsville, Fred
Douglass, Byron (2)
Duffield, Pauline
Davis, Charles L.
DeVere, Elsie
Dana, Newton
Dunbar, C. D.
Dood, Frank (2)
DeGarmo, Mrs.
Damerini, Virginia
De Kriss, Charles
Daplan, Eugene
Deland, Annie
Edgington, Lillian
Ely, A. L.
Edmondson, Janet
Elliot, A.
Ellis, Sydney
Fletcher, Kate
Fisher, Addie V.
Fox, Della
Felter, Selina
Fessenden, Lucy
Fredricks, Wm.
Ford, F. W.
Fulford, Rob't
Fish, J. S.
Fenton, Essie
Freer, Margaret
Foote, Richard
Forsyth, Kate (2)
Golden, Richard
Goldthwaite, Dora
Goodwin, Frank
Gorman, Grace
Green, J. D.
Grindell, D. E.
Gunter, A. C.
Grundie, E. E.
Gane, Geo.
Grady, C. J.
Gillette, Florence
Gibbons, Bessie
Graham, Miss
Griffith, T. J.
Griffith, W. N.
Goodwin, N. C. (2)
Greenaway, A.
Hadley, Lillian
Harvey J. C.
Handyside, Clarence
Holland, Minor
Heath, Marie (3)
Howard, H. H.
Hunn, Chas
Herrman, Prof.
Harlan, Wilbur
Hopper, Mr. C. (2)
Holmes, Raymond
Harriman, Chas.
Hake, Herbert
Holbrook, Eugene A.
Holcombe, Rachel
Halford, H H.
Hall, C. J.
Haynes, Mr.
Havens, Harry
Harris, Wm. (3)
Hill, Gertie
Herman, Charles (2)
Hunter, S. M.
Horn, Harry
Haas, Jules
Impostor (Mgr.) The
Janish (Mgr.)
Jones, E. B. (3)
June, George
Jackson, Isabel (2)
Jordan, George W.
James, Howard
Jones, Dick
Jones, Al
Kaye, J. B.
Kniesig, Hans (2)
Keeney & Doane
Kent, Will V.
Kyle, O. W. (3)
Kennedy, M. A.
Knox, Charles
Klarke, Jos.
Knowlton, Georgie
Levitt, Gus (2)
Lowe, E.
Lawlor, Wm. H.
Lee, Mabel
Lombard, H. B.
Lowe, W. T.
Lord, F. G.
Lord, W. H.
Lewis, Jeffreys
Lisle, Rose
Lytle, R. W.
Lissner, J. J. (2)
Lynch, Ed
Louis, J. R.
Maddigan, Frank
Mitchell, Annie
Meredith, Harry
Miller, J. H. (2)
McDowell, W. A.
Millar, Miss Regina
Mortimer, Mabel (2)
Mackin, Thos.
Modjeska, Mme. (2)
Morton & Bell
Mitchell, H. C.
McDonnell, Allen
Mansfield, H. S.
Morant, Fanny
Maguire, Mr.
Morean, Eugene
Marryat, Florence (2)
Maguire, Thos.
Mitchell, Miss J. M. (2)
Morton, Charles H.
Miller, Ch. A.
Martin, C. R.
Morris, George O.
Maeder, Fred.
Marston, E. F.
Morris, Wm.
Milan Opera Co. (Mgr.)
Morgan, Willie
Montgomery, H. W.
Matteson, Jas.
McEwen, Jas. L.
Miller, Harry
Maginnis, Dan
Morse, M. F.
Morretti, Nellie
Navin, Ida
Netter, E T.
Nelson, Virginia
Owens, E. A.
Ohrenstern, C. J.
Odem, Walter
Parr, Helen
Parker, John W. (2)
Pease, W. M.
Parrott, M. J.
Pike, S.
Plunkett, Annie
Percy, Arthur
Prather, Miss Dempsey
Potter, F. W.
Piggott, Joe
Pendy, John
Poor, Charles B.
Phillips, Gus
Payson, F.
Pulsifer, Chauncey
Pagett, Will F.
Pullett, Geo.
Pearl, C. C.
Rich, Carrie L.
Ranch 10 (Bus. Mgr.)
Ross, Willis
Radcliffe, Minnie
Runnell, William
Ritter, Prof.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H.
Richmond, Horace
Robertson, Charlie
Ruby, Marion E.
Rose, Fred.
Rolfe, Chas.
Rankin, Geo.
Rice, Mary L. (2)
Raymond, H.
Rider, M. L.
Rand, Helen
Rainford, Milton
Rose, Laura
Robinson, Geo. S. (2)
Roberts, E. M.
Sherman, Florence
Sampson, Will C.
Sothern, Edward
Stafford, Wm.
Steele, D. P.
Stokes, Belle
Sterling, May
Standish, Walter
Stuart, Mary C. (6)
Starr, Hattie (5)
Siliven, G.
Sheehan, Mr.
Sherwood, B.
Salvena, Alex.
Smith, Mrs. John (6)
Stoddard, Harry (3)
Strong, Geo. L.
Spencer, A J.
Stude, G.
Simpson, Alfred L.
Stone, E.
Sylvester, Louise
Steele, Geo. (2)
Steele, Harry
Smith, Wm. H.
Sargent, H. J.
Suits Annie
Stafford, Wm.
Sansbury, Dot
Sands, W. A.
Sinclair, H.
Stella, Rose
Seymour, Wm.
Tayleure, Roland (3)
Thorne, Nellie
Thornton, Miss H.
Theo, Mme.
Townsend. Camille
Thea, Wm. J.
Tibbetts, C. L.
Trimmer, R. A.
Ulman, Louis
Union, F. L.
Vane, Sadie
Valentine, Madge
Vicatti, Mrs. S.
Vane, Mabel
Westford, Owen
Wells, Gerard
Watson, Louisa
Wilkes, Ogarita
Wilkins, Wm.
Wilson, Bertha
Wood, Oliver
Watson, Rose
Watkins, Chas. A.
Whalen, Michel
Woodhull, H. S.
Waldro, Minnie
Warkensteen, A. J.
Wyndham, Charles
Wright, F. E.
Webster, A. C. (2)
Watkins, H. D.
Waters, Lizzie
Wright, J. K.
Wilson, Rose
Walstrum, Chas.
Wheeler, B. F.
White & Lynch
Weil, Marion
Whitecar, W. A.
"Zanita," Mgr.

Henry Irving At Harvard.

We devote considerable space this week to a report of Henry Irving's address at Harvard on Monday night. It was delivered before a distinguished assemblage, including President Eliot, the faculty of the University, the students and many persons of note. The occasion was altogether unprecedented, and while no especially beneficial results may be looked for from the speech itself, this exceptional recognition and honor conferred upon the stage and its followers by our foremost seat of learning will unquestionably lend dignity to the profession and increase the importance of the dramatic art in the public regard. Surely no more striking illustration of the progressive spirit of the present age, which year by year manifests itself in a higher and better appreciation of the influence of the Theatre, could be desired or devised.

Of Mr. Irving's address let us say at once that there is much in it that enlists our warm approval and a good deal that seems superfluous. To the latter belong the arguments which Mr. Irving has cunningly designed for no other purpose than to explain or apologize for certain features of his own representations which have aroused hostile criticism. Mr. Irving of course is at liberty to appear in defense of his own ideas; but such a defense was decidedly out of place in treating a subject the bearing of which was general and not personal.

However, above and beyond Mr. Irving's politic attempt to convince his hearers that naturalism is preferable in tragedy to the poetry and vigor of the actors of the ideal school—and the consequently confusing and contradictory compliments paid to Mr. Booth, the most eminent tragedian of the time, and a notable practitioner of the method to which Mr. Irving is antagonistic—there was enough wheat mixed in with the chaff to furnish the thoughtful professional as well as the sages and students of Harvard with food for earnest reflection.

The manner of Mr. Irving's address was even better than the matter, and so in this respect also the profession was ably represented. The speaker expressed himself without pretentious effort, and simplicity, lucidity and earnestness were the predominant merits of the discourse.

We do not suppose that this event will be followed by others of a similar nature. It is unlikely that Messrs. Booth and Jefferson, the former our great dramatic genius, the latter our great dramatic artist, will be invited to commune with the wise men of Harvard, Yale or any of our universities. These splendid actors do not need to voice their own merits, their own fancies and ideas. These speak for themselves in more powerful fashion through the medium of their unapproachable impersonations. Their achievements are eloquent. They transform the Theatre itself into a school, and every performance they give is a magnificent exposition of theatric knowledge.

A Better Example Wanted.

Good taste and good morals may be supposed to travel pretty well together. Bad taste certainly indicates immorality and weak morals involve loose tastes. It cannot be denied, therefore, that there is a certain aim toward the proprieties in the best stage presentations; nor in such should we discover any flagrant departure from the "fitness of things."

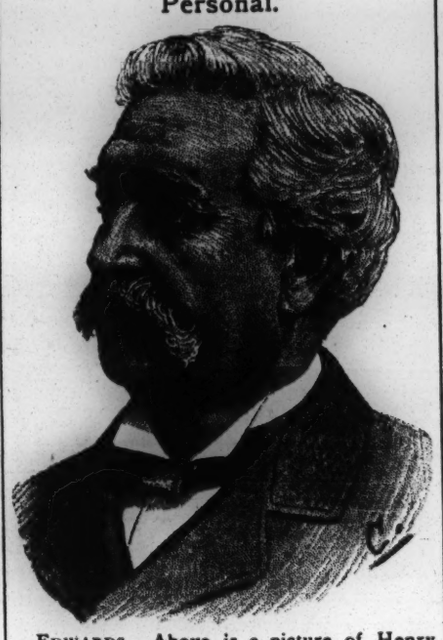
We may also expect from our best ethical teachers a close observance of the elegancies of action and expression. The departure from this requirement by sundry of our popular preachers has had a tendency to disjoint the public decorum and to infect audiences with a disposition to accept and enjoy badinage, random speech and a sort of clerical clownery.

The censors of the stage should certainly furnish to their flagellated brethren examples of clean work from their aerial factories. The truth we would enforce finds in a recent ministerial pronunciamento a pointed illustration. Rev. Joseph Cook says that a "preacher standing with a cigar in one hand and the Word in the other" is a spectacle which arouses attention. A Boston clerical smoker asks why Mr. Cook should arouse more attention with a cigar in his hand than when eating flapjacks or holding a bootjack. "There is no more wickedness," he adds, "in a cigar than in a plate of hash, and one is not more congruous with what Mr. Cook calls the Word than the other."

Is not this divaricating fence quite in the style of Variety slobber? Are men who can hold an issue so irreverent, so much in the vein of the penny gaff and the potato pop-gun sound in either taste or morals and eligible to sit in judgment upon actors who at least endeavor to conform their speech and demeanor to the sentiment of the scene?

It would be difficult to find in all the *debris* of the gag and scum of misdirected amusements a stick so rotten as this. We maintain that the pulpit and the stage should be yoke-fellows in all that is of good example; but we decline an invitation from Mr. Cook and his co-mate to read the Prophets by the light of a cigar or to accompany the wedding banquet of Hamlet with a dish of hash.

Personal.



EDWARDS.—Above is a picture of Henry Edwards, of Wallack's Theatre. As an entomologist and *litterateur* Mr. Edwards is nearly as well known as through his connection with the profession. Mr. Edwards' position at Wallack's is one of a confidential and advisory character.

SISSON.—Wesley Sisson is very ill. He has overworked himself.

SPENCER.—Lillian Spencer is preparing for a season with a repertoire of four emotional plays.

ARONSON.—Rudolph Aronson is much better and expects to be able to leave the house in a day or two.

RAYMOND.—The owners of the Colonel Sellers Mine tendered John T. Raymond a banquet in Leadville recently.

BELTON.—Lotta Belton, formerly of the Sparks company, was married in Boston last week to Mr. John P. Barnard.

JANAUSCHEK.—Mme. Janauschek will play an engagement in Winnipeg before the season closes, opening there on May 11.

MORRIS.—Clara Morris' professional trip to Europe is one of the uncertainties. She is a long time in making up her mind.

ARTHUR.—Last night Lilford Arthur returned from New Orleans with four dollars and a beard. He thinks he is in luck,

DEXTER.—A. H. Dexter, of William Austin's business staff, will manage the Summer season at the Leland Opera House, Albany.

PASTOR.—Tony Pastor will have a very strong vaudeville company for his travelling season—the cream of four companies in one.

MCCONNELL.—C. H. McConnell has again lost his Chicago printing-house by fire. He will have the deep sympathy of the profession.

SANDERSON. — To-day (Thursday) Harry Sanderson has a benefit at Tony Pastor's Theatre. He deserves something substantial.

CAZAURAN.—A. R. Cazauran returned from New Orleans last week and is at work on a piece which Forepaugh will produce in his circus.

PRICE.—E. D. Price writes that he has many applications for dates next season from managers who wish to play Mr. and Mrs. McKee Rankin.

COGHLAN.—Rose Coghlan is working hard every day in rehearsing Our Joan. The rehearsals are said to be very promising of the success of the play.

BELGARDE.— Adele Belgarde declines to travel with Salvini, even at a tempting offer. The lady is piqued at ill reports concerning herself and the Italian.

MASON.—J. B. Mason complains that although he is to play one of the leading roles at the Lyceum Theatre, his name has been omitted from all the printing.

BARTON.—General Barton, of the Bijou, has been very ill for the last ten days, and his life was at one time despaired of. He is now entering upon convalescence.

MCCALL.—Lizzie McCall has been winning praises for her acting in the principal parts of the Union Square repertoire with the company at present playing in New Orleans.

LEASE.—It is mooted that Jay Rial and McKee Rankin have secured a three years' lease of the California Theatre, San Francisco, and will open a popular-price season on June 1.

OTTOLENGUI.—Helen Ottolengui appeared at the Elks' benefit in Pittsburg last Thursday afternoon. Through Harry Ellsler, the Order presented her with a handsome toilet set.

ELLSLER.—Effie Ellsler says that she will not enter into a controversy with Celia Logan regarding the title The Old Kentucky Home. She does not like it, anyway.

DAVENPORT.—Edgar Davenport will go on the road next week with the Grover Private Secretary company to play Douglas.

MILES.—R. E. J. Miles arrived in the city yesterday. The journey so soon after his recent illness caused a relapse, and he was very low up to a late hour last night.

DOWNING.—Joaquin Miller has presented R. L. Downing with a whip made in imitation of the one originally used by Hank Monk, the hero of Tally-Ho. It is ornamented with gold and Nevada silver.

CARLETON.—Henry Guy Carleton is engaged on four plays—a comedy and a drama for Wallack's, a play for Irving, and a collaboration with a Southern author. He returned to the city last week.

THURSBY.—Emma Thursby is spending a few weeks in Washington. She is to be received by Miss Cleveland at the White House this week. Miss Thursby is recovering from a severely sprained foot.

KENDALL.—Ezra Kendall has won his fight with Mestayer, who now gives him the salary he asked—no more than is just, by the way—and credited him with the work he did in writing We, Us & Co.

WHITECAR.—W. A. Whitecar, of Aimee's company, has been very generally commended for his excellent performance of Adhemar in Divorçons. The Philadelphia press were especially complimentary.

IRVING.—Distinguished New Yorkers invited Henry Irving to a banquet set for April 6, but the actor was compelled to decline on account of pressing home matters that demand his early departure for England.

BONNER.—Marjorie Bonner, after sticking out sixteen weeks with The Galley Slave, came into town for a couple of days this week to get new costumes, and starts out again, opening in Richmond on Easter Monday.

SMALL.—Frank A. Small is in the city. After withdrawing from his newspaper venture in Atlanta he spent a few weeks travelling through the West. Mr. Small will reenter the field of journalism in New York.

WARDE.—Fred. Warde is giving a series of "farewells" in Texas. His set speech announces that he is going to make a three years' tour of the world. Mr. Warde has been having a very prosperous season in the Lone Star State.

LE BARON.—Lizade Le Baron, under the *nom* of "Lizade," is an occasional contributor to the columns of the Louisville *Commercial*, usually selecting subjects more or less connected with the profession. The lady possesses keen wit, and a fluent pen not always tipped with honey.

WHEELOCK.—On our first page there appears this week a portrait of Joseph Wheelock, who is considered by many very sound judges of good acting to be the best leading man on our stage in a certain line of characters. Mr. Wheelock's admirable acting as Steve in May Blossom has had much to do with the permanent success of that play.

LAWTON.—W. H. Lawton, a rising young tenor, is adding to his reputation as a concert singer in occasional appearances with leading artistes. On Saturday evening, at Chickering Hall, he sang in Hackensollner's duo, "Canto d' Amore," with Mlle. Zelie de Lussan, and was warmly applauded.

LIEB.—Beatrice Lieb, late leading lady of the Hoop of Gold company, has returned to her home in Dubuque, Ia. The company has closed season. Miss Lieb speaks highly of Mr. Lennox's kind treatment of the company. She refused an offer from Charlotte Thompson, preferring not to go out again this season.

WINSTON.—Jeannie Winston closes a six months' season of opera at Portland, Ore., about the middle of this month, and leaves at once for Baltimore for a Summer season in that city. Her engagement in Portland was the most remarkable, in all respects, ever played there. The coming will be her second Summer season in Baltimore, where she is a great favorite.

The Actors' Fund.

The Trustees of the Fund will meet to-day (Thursday) at two o'clock. Among other business brought before the Board will be the report of Mr. Poole on the prospective benefit at Niblo's Garden.

Mr. Miner is very sanguine as to the outcome of the Philadelphia performance next Thursday afternoon, and thinks that six or seven thousand dollars will be added to the funds. If half this sum is realized it will be a most substantial result. The press of the sister city is taking a deep interest in the benefit. Mr. Miner desires Mr. Baker to go on and take charge of the stage, but Mr. Baker prefers that a Philadelphian should attend to this work and thus avoid a possible outcropping of jealousy.

A rather suspicious application for relief has just come under the notice of the Assistant Secretary. A letter signed Mrs. C. H. Cavert, and dated Montague, Mich., stated that the writer's husband was suffering from Bright's disease. Accompanying the application was a letter from E. M. Ruggles, manager of the Opera House at Whitehall, Mich.—a near-by town—endorsing the writer's statements. Just as Mr. Baker was about to make further investigation he received the following from Mr. Cavert; "I am not sick. Do not send any money to my wife." This put a sudden stop to further consideration of the case.

There is something mysterious in the case of George Lascelles, who is lying ill at a hotel at Bangs, Va. The first application for relief came from a hotel proprietor, one Davidson, who wanted twenty-five dollars and "transportation." He was wired to attend to the wants of the sufferer and to send details as to his necessities, where he wanted to go, what family he had, etc. Thus far the information is not forthcoming. Mr. Lascelles has just written a letter to Mr. Baker, but is silent as to these important particulars.

Mrs. Higginson, the Kiralfys' wardrobe-woman, who died on Saturday, was buried by the Fund on Tuesday.

Shook and Collier's Plans.

The disbanding of the stock company of the Union Square Theatre, which occurs on Saturday evening, will leave but three theatres in this city which are still to be run on the old-time principle. They are Wallack's, Daly's and the Madison Square. In conversation with James Collier, a reporter of THE MIRROR gleaned many interesting facts regarding the future intentions of the firm of which he is the junior member.

"We are still the managers of the Union Square," said Mr. Collier, "and will remain so until the expiration of our lease of the house, which lasts until May 1, 1886. From next Saturday night we sub-let the house, as we have been doing during the Summer seasons. A short season of Favette and Harry Miner's play of Blackmail and some few other attractions fill up the time until June 1, unless the last-named piece scores a big success, when it will probably be kept on. On Sept. 7 J. M. Hill begins his season at the house, which lasts until May 1, next year, with his star, Margaret Mather. If we come across some good play we may decide upon giving it its initial production here in the short season between the close of Mr. Miner's season and the beginning of Mr. Hill's."

"Have the two seasons in which yourself and Mr. Shook have had the Union Square been profitable?"

"They have. I don't care to approximate our profits, but you may say, as coming from both of us, that we are very well satisfied with the results, considering the fact that the past two seasons have been the worst known in the cal history for the last twenty-five years."

"Do you ever intend having a stock company at this theatre again?"

"Oh, yes. We are disbanding the present company, but it is our intention to organize a new one next season, when we can do so, I believe, on a much more reasonable basis than has been possible the last few years. There will be three or four of our companies on the road next season—two playing our latest success, A Prisoner for Life, and the other giving Storm-Beaten. Some of our present stock company will be in the first named organizations."

"Is it likely that you will return to the old prices again?"

"No, not while Mr. Shook and myself run the theatre, unless, indeed, we have such an expensive attraction or star that we are fully warranted in doing so. Hereafter we shall stick to popular prices, as we are well satisfied with the experiment."

Mr. Palmer's Policy.

"It is not my intention to continue the present system of travelling combinations now in vogue here," said Manager A. M. Palmer, of the Madison Square Theatre, to a MIRROR reporter yesterday afternoon. "I don't think it necessary to have companies on the road with old attractions just to keep railroads going and to fill dates."

"But you will have some organizations travelling?"

"Oh, yes. When a production makes a big hit, of course. Providing a piece is strong and attractive, there is no reason why it should not be played throughout the country. But I won't have travelling combinations out when there is no reason on earth why they should be. Old attractions don't last. Our stock company will always remain here, and when a drama or a comedy makes a hit I shall organize a new combination for it and put it out on the road with the name of the theatre attached, as has always been the custom. It will be the property of the management, though I may sell the rights to old successes. The Gillette company will be the only one playing in The Private Secretary next year."

"Can you tell me something about the new play, Sealed Instructions?"

"Not just at present, I am fagged out somewhat, for I have been very busy to-day, and besides, I would rather let the public see the play before telling the plot. I hardly know whether to call the work a drama or a comedy, but I don't mind saying that it is full of incident and life. Whether it will be a success or not remains to be seen. After long years in the theatrical business one gets so many disappointments that it isn't natural for him to become enthusiastic over anything."

Letters to the Editor.

THE DYNAMITE COMEDIAN.

PROSPECT HOUSE, March 27, 1885.

Editor New York Mirror:

DEAR SIR:—I see in your last MIRROR an article speaking of me as an "explosive comedian." I don't object to being called a dynamite actor, but when the writer speaks of me as "*agile for my years*," he touches me where I live. I am only eighty-five years of age, and I hope the author of the article may never live to know or feel the joys of an old man. His sorrows (should he live) will be like a young bear's, all to come. He will be writing articles on "shows" when the admittance will be two for five cents at a stipend of three dollars a week. While "agile for his years," who has lived, acted and made his fortune, when actors were actors, and he could not get a salary for incompetency, old "agile for his years" will be at rest, and the writer of the article will be hustling for free-lunch routes. There is a story extant, and written in a good book, where some bad boys scoffed at an old man and bears did make a dinner off them.

Yours truly,
M. W. FISKE,
Dynamite Comedian.

WANTS TO KEEP HIS JOYS ALL TO HIMSELF.

NEW HAVEN, Ct., March 25.

Editor New York Mirror:

DEAR SIR:—Your last issue announces an increase of two as among my hearthstone obligations, and an inheritance of $12,000.

Be good enough to contradict it. No twins have been sent, and no $12,000 left me. Indeed, if the first mentioned unfortunate circumstance had occurred, and the latter financial happiness had fallen to my lot, I would not care to have my private or household matters discussed in the dramatic papers. Yours truly,

HORACE WALL.

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

Mr. Mackaye made a mistake in throwing the Lyceum Theatre open to the press and his friends on Saturday evening and disposing of the seats at auction. In the first place, the most desirable places were snapped up by the speculators, who, it was promised, would be kept out. The general public read of this capture in the daily journals next morning. The few private individuals who bid for seats were annoyed by the silly and misplaced buffoonery of Auctioneer Draper. Henry French was particularly indignant at some remarks which his bid called forth concerning poker and its attractions. Some of French's lady friends were present—hence his very natural indignation. He was right; the auctioneer was engaged to sell the seats, not to air his "smartness" at the expense of gentlemen in attendance.

* * *

Another reason why the reception was a mistake may be assigned. The opening of the house robbed its attractions of that air of mystery which would have been so charming to the paying first-nighter. Here there was a free peep at them. Now there's naught that's novel to whet curiosity except the play Dakolar itself. The Lyceum, I am pleased to say, is a very artistic and tasteful establishment, but its beauties by no means realize the promises and surmises previously made. Mr. Mackaye says his object was to provide a theatre that should not be theatrical, where the play-goer would feel as if he were at home. In this aim he has succeeded, but I doubt its wisdom altogether. What can Mackaye's objection be to everything usually associated with a play-house? Certainly, one of the delights of visiting it is to feel that one is in a theatre and not at home. Mistake though the reception was, and "stuck" as the dealers will certainly be in consequence with their high-priced first-night seats, the affair went off very pleasantly, and Mackaye played the host very agreeably—far better, in fact, than other parts in which he has appeared.

* * *

And speaking of receptions, there is to be one late on Friday night at the Eden Musee for the purpose of commemorating the conclusion of the first year of this establishment. On this occasion figures of all the Presidents, from Truthful George to the present Chief Magistrate, will be unveiled.

* * *

Jack Barnes got off unexpectedly on Saturday night, the *Grecian Monarch* waiting twelve hours to take aboard himself, his wife, mother and sister. Barnes was allowed to end his engagement a week earlier than the full term on his paying the salary of a temporary successor. Before leaving he was offered leading business for the Morris engagement at Daly's, but he did not care to sacrifice four weeks in order to get two weeks salary. He will take a vacation at his rural residence on the Thames before beginning a tour with Mrs. Bernard-Beere. Barnes, in parts worthy of his metal, would have become as popular as any English leading man who ever visited us, I feel assured. But he was badly handicapped at the Square.

Mr. Abbey's Finances.

For the past few days rumor has been very busy in theatrical circles with the business affairs and financial circumstances of Henry E. Abbey, who is at present in England looking after the interests of Mary Anderson. It has been well known that Mr. Abbey has sent not a few cablegrams to his financial backers in this city of late, asking for funds, and this fact has been made by scandal-mongers a tacit admission of pecuniary straits.

To learn the real condition of affairs a MIRROR reporter yesterday called upon a gentleman well known to the profession as being the "solid" personage behind many theatrical enterprises. After being assured that his name would not be mentioned, the gentleman said with considerable indignation:

"There is not a word of truth in the report that Mr. Abbey is in difficulty. He has been doing a splendid business with Mary Anderson at the London Lyceum. It is true that he has been cabling for money, but the finances are needed solely as deposits for Sarah Bernhardt, whom he is to bring over in October of next year. That is all there is to it. You can say from me that they are unfounded, and that I wish nothing better for Mr. Abbey than that he is never any worse off financially than he is at present."

"Then there will be no difficulty about his bringing over Miss Anderson?"

"Not the slightest. The scenery and costumes, by the way, are to be something remarkable. Difficulty about bringing her over? That reminds me of Theodore Moss, who once sent to a friend of mine for preliminary expenses to bring out Diplomany in Brooklyn. The preliminary expenses were the two cents necessary for each member of the company to cross the ferry."

"You are looking for Mr. Abbey back in a short time, are you not?" asked a MIRROR reporter of Manager Tillotson, of the Grand Opera House.

"He will be here before the opening of the Mary Anderson season, which will occupy his sole attention. He goes abroad again to arrange the farewell American season of Sarah Bernhardt.

"The Grand Opera House," continued Mr. Tillotson, "has had a good average season. Nearly every prominent star has appeared with us, and we have weeded out pieces which fell off in public favor. We will close the season about the first week in June, reopening late in August. The Boston Park Theatre has been successful, and has made money this season."

Those "Lady Elks."

Some time ago THE MIRROR exposed an attempt at fraud under the name of the "Benevolent Protective Order of Lady Elks." The affair died out of memory until about a week ago, when several charitable ladies were approached by a man who was selling tickets for a matinee performance at Steinway Hall on Thursday last in aid of the "Order." Two ladies, the wives of gentlemen in the Tiffany establishment, complained to Leigh S. Lynch, of the Union Square Theatre, that the Steinway people knew of no such performance. A MIRROR reporter set out on a tour of investigation.

William Hampstead, who has charge of the renting of Steinway Hall, said: "Many affairs of the kind turn up, but it is most difficult to expose them until too late. A man called here about three weeks ago and was given our renting terms for benefit purposes. I think he said he represented the Lady Elks. His name, if my memory serves me, was Richard Hunt. He never returned. On Thursday last the Carri Brothers had Steinway Hall in the evening, and another party occupied it for rehearsal in the afternoon. A number of ladies applied for admission at two o'clock, exhibiting tickets such as you hold."

The tickets stated that the Fifth Annual Benefit of the B. P. O. of Lady Elks would take place at Steinway Hall on Thursday afternoon, March 26, 1885, in aid of their Charity Fund, and that volunteers from all the leading theatres would appear. The words Charity and Benevolence stand at the head of the ticket, the price of which was one dollar. At the foot the uames of the committee were printed: Alice Walton, President; Maud Clemens, Vice; William Marie Tito, Secretary; Mamie Seymour, Ada Wallace and Annie Ward.

Arthur C. Moreland, the Exalted Ruler of New York Lodge, No. 1, B. P. O. Elks, delivered himself as follows:

"I thought we had squelched the Lady Elks fraud in 1883. We investigated it thoroughly then and found that some prominent and worthy ladies in the profession had been imposed upon by several confidence women. The names of the people who started the game were Annie Ward, Mrs. G. W. Ketchell and Madame R. Kellogg, but I believe they were only instigated by the man Hunt. They began about December, 1881, and used the names of Eva Garrick, Pauline Duffield, Irene Ackerman, Patti Rosa, Agnes Hallock, Vernona Jarbeau, Kate Munro, Pauline Canissa and others, giving them such titles as Grand High Empress, Royal Grand Duchess, Royal Lady Elk, Marchioness, Countess, Princess, Maid of Honor, and so on. They had temporary quarters at Clarendon Hall, and wrote a letter to many ladies stating that a well-known manager had donated money to pay the initiation fee of twenty ladies who would enrol within thirty days. The only one that I know who became interested was Miss St. George Hussey. When Neuendorff had the Germania (Star) Theatre, he wrote me that he was surprised that I did not attend to the arrangements for a benefit which the Lady Elks had gotten up. Why, I discovered they had used my name and hired the theatre. Richardson and Foos and others were done out of their money for printing, etc. They had tried a benefit at Steinway Hall, which proved a fiasco. I met Mrs. Kellogg and Miss Ward several times and they desired to become affiliated with our Order. It came to nothing; I took no stock in them. In the County Clerk's Office there was no record of the incorporation of the Lady Elks. When the women arranged for a picnic on the Hudson, most of the ladies who had joined the Order retired. The promoters did not confine their levies to the profession alone. Here it a list of the outside victims: Simpson, Crawford and Simpson, R. H. Macy, McCreery and Co., W. D. Garrison, Fisk and Hatch, Hon. John J. Gorman, Arnold and Constable, Tiffany and Co., and nearly every large firm in the city. We tried to secure evidence against them, but they used *aliases* and changed their residences."

Vernona Jarbeau, whose name was used extensively by the promoters of the scheme, was away from her home when the reporter called; but Eva Garrick, whose name was also used prominently, said that she knew very little. She had promised to assist the "Order;" but when tickets for the Hudson River excursion were sent her, she returned them and did not have anything more to do with it.

Miss St. George Hussey was seen at her residence by the reporter. She said: "The whole affair was a scheme gotten up by three or four women, who must have collected a great deal of money. I was initiated with a lot of ceremony, but withdrew quietly when I discovered the fraud."

The reporter tried to trace the women named on the benefit ticket, but could discover nothing. Of Richard Hunt nothing could be learned.

Steinway's representative thinks that about fifty people purchased tickets or made inquiries about the concert.

Mackaye as an Absorbent.

There has been another shake-up in the Lyceum School, and the professors and officials are scattering. Hearing that the furniture of the office at 18 West Twenty-third street had been seized by the Sheriff for rent, a reporter of THE MIRROR called at the Lyceum Theatre to see Wesley Sisson, but found he was confined to his bed with pleurisy. The reporter afterward met Gustave Frohman and plied him with questions.

"The Spaders have given up their lease to Dr. Guernsey," said he, "but the School will continue there until further notice. Much embarrassment has been occasioned by the conduct of Gale and Spader."

"What is Belasco bringing suit against Steele Mackaye for?"

"He was engaged by Steele Mackaye as stage manager, but some difference arose between them. Belasco didn't like the play Dakolar. E. M. Roberts is now stage manager."

"How is the School to be continued?"

"Next season it will be run by Steele Mackaye himself. He will engage teachers and instruct them. Then they will instruct the pupils. There has been a steady attendance of about 110 pupils. Miss Damon, who complained in THE MIRROR about the School, was found to be incompetent and reduced."

"Who is the capitalist behind Steel Mackaye?"

"Mr. Brent-Good. He is at the head of the Mackaye Chair Company. As a means of advertising the chair he purchased my $25,000 worth of shares. He and Mackaye now control the whole affair."

"What is your position?"

"I don't think I am adapted to school work, being only a road agent; so I leave the School and Theatre on June 1 unless I take charge of the road companies of the house. Roberts is arranging casts of the pupils for Wednesday matinees of Dakolar, all of the parts being played by the students. Sargent, who is a believer in Mackaye's methods, will remain with him. The pupils admit now that they have received good value for their money."

"Will Mackaye play in Dakolar?"

"Not unless required. He has understudied all the male parts. Say, there is a mistaken idea about the prices. On the orchestra floor there are four hundred and five seats at $1.50. The seating capacity of the house, including the boxes, is about six hundred and fifty. The remaining few seats upstairs are sold at $2.50 and $2, with a few in the rear at $1. It will easily contain $1,000, and it is expected that the receipts will always reach that sum. The running expenses will not be great, as the patents save much labor. The new double stage, which is built in sections, will be put in during the Summer. Mr. Mallory told me that the Madison Square Theatre paid for itself the first year, and as we have cooling apparatus, and will keep running all the year round, I think the Lyceum will do the same."

"Then the whole School and theatre will fall into Steele Mackaye's hands?"

"Yes; he owns the majority of the stock, and Mr. Brent-Good will be the financier."

"The play will have its first production on Saturday, then?"

"Yes; that will be an invitation performance, no one being admitted without a card. All the critics in New York are expected to be present, as on Monday there will be no press seats given out."

A New Idea.

Happy, happy indeed is the lot of the great musician of whom it is said in a current notice of a concert that "the symphony was Beethoven's Pastoral, which made Summer bloom and glow inside the cheerful walls of the Academy despite a fierce March wind that howled and stormed without." Happy inasmuch that the virtue that lay in the great composer's hand generations ago can still bless another age with the potency which thrilled it in its own day. So makes music its own record, while still sounds in our ears the mournful and melodious lament of Colley Cibber over the "momentary graces of the actor," which remain only in the memory of a few survivors.

The keenest pang of the living performer is that he can leave behind him no certain memorial of his existence or a single token of the fond estimation in which he was held by his contemporaries. But, as it frequently happens, where art fails science steps in to give it renewal and continuance. Even now an idea comes to us across the ocean which promises to furnish the means of repairing the oblivion of the stage and continuing the very form and pressure of the actor. The Bank of France is asserted to possess an ingeniously arranged photographic studio concealed in a gallery behind its cashier, so that at a signal the portrait of a suspected customer may be instantly taken without his knowledge.

It is obvious how this instrumentality may be able to stamp at the moment an enduring record of the most transient and evanescent look and movement of the actor, showing to all time to come the very lineaments of Hamlet speaking his famous soliloquy and the face of Lear thundering with his immortal curse. Dogberry may be as foolish as he please and Beatrice as pat and gracious as the tartest of beauties. They shall be so reported and "held up" to the ages to come. Nor shall the weird witches or the wily Iago escape embalment to keep them fresh for horror and loathing, as most vividly impersonated by the greatest spirits of the stage.

Simple as is the idea, there is a fortune in it for photographic artists who may give it practical application, and a new lease of renown for all good actors whose faces are worth taking down.

TELEGRAPHIC NEWS.

Ten-Cent Hazel Kirke.

[SPECIAL TO THE MIRROR.]

POUGHKEEPSIE, N. Y., April 1.—Low prices have scotched the skating-rinks. The Standard Dramatic company opened on Monday night in Hazel Kirke—minimum ten, maximum thirty. Business is thus far good. To kidnap Hazel and play her at ten cents is rather rough on the girl and her guardians.

Penitential Depression.

[SPECIAL TO THE MIRROR.]

BUFFALO, April 1.—There was every indication that it was Passion week from the appearance of the audience at the Academy of Music Monday night. Fantasma opened to but a small audience.

The Court Street Theatre was not of such penitential slimness. The Kindergarden company had quite a large audience to begin the week. Lydia Yeamans is the one redeeming feature in this nonsensical piece.

Sawyer's Georgia Minstrels, at Bunnell's, packed that place to the very doors. A whole minstrel show for a dime.

Miss Ceni, the luminary of College Chums, was to have appeared at the Adelphi this week, but is reported ill at New York. Too late to fill date.

Barrett's Southern Tour.

[SPECIAL TO THE MIRROR.]

RICHMOND, Va., April 1.—Lawrence Barrett gave one performance, matinee, on Monday, to only a fair audience, presenting A Blot in the 'Scutcheon, followed by an excellent comedy, A King's Pleasure.

John W. Ransone, in Across the Continent, is playing to packed houses at the Museum.

Departed Greatness.

[SPECIAL TO THE MIRROR.]

PORTLAND, Me., April 1. — Callender's Georgia Minstrels, sadly depleted in numbers, there being less than twenty in the first-part, gave a poor performance to half a house at reduced prices, Monday night. Tom MacIntosh was the whole show. All the jokes were musty chestnuts. Callender's name has lost its charm.

Warmed Up Dishes.

[SPECIAL TO THE MIRROR.]

BOSTON, April 1.—Chestnuts all around again last night. East Lynne and Box and Cox at the Boston Museum; Salsbury's Troubadours, in Three of a Kind, at the Park; the Ideals, at the Globe, in The Bohemian Girl; Joshua Whitcomb, at the Boston Theatre; the Leopolds, in Frivolity, at the Bijou, and variety at the Howard, Boylston and Austin and Stone's. Houses were good, generally.

Henry Irving's address at Saunders' Theatre, Cambridge, was received with great favor by an immense audience, including well-known people in society and the art world.

Haverly's Latest Enterprise.

[SPECIAL TO THE MIRROR.]

CHICAGO, April 1.—Haverly's Minstrels opened at the Columbia, Sunday, to a packed house. Dickson's Sketch Club, at Hooley's, large audience. Rose Eytinge, in Felicia, at the Standard, fair.

A Deluge of Cheap Variety.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, April 1.—Variety in every corner! Austin's Allied Attractions at Low's for the week, afternoon and evening, opened Monday night before a very large audience.

Hallen and Hart combination, at the Providence, opened before a fair house.

Comique packed both afternoon and evening. Prices reduced at all houses to ten, twenty, thirty and fifty cents.

Providence advertises ten, twenty and thirty cents, but it takes fifty cents for a seat in parquet, which has been the cause of considerable talk, and will no doubt hurt the house for the week.

A Theatre Burned.

[SPECIAL TO THE MIRROR.]

COLUMBUS, April 1.—An audience of nearly 1,700 greeted Henry Chanfrau as Kit at the Grand Monday night. Low prices. Emma Abbott began a short engagement at Comstock's last night. Large house.

The Eureka Theatre was destroyed by fire yesterday morning. The place had been used as a low-class variety resort, and the owners and managers receive little sympathy.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, April 1.—Ford's Opera company opened a week's engagement at Library Hall on Monday evening to a very fair house. Fra Diavolo was sung acceptably, though under adverse circumstances. George W. Travener, the tenor of the company, was taken ill in the afternoon, and several changes had to be made in the cast at the last moment. The performance, with the changes made in the cast, was given without any previous rehearsal.

At the Opera House Frank Mayo opened the week fairly in Davy Crockett. Later in the week Nordeck will be given.

The Academy and Museums opened large.

J. H. Fitzpatrick was called suddenly to New York on Monday. His wife, Maggie Muhlenbring, who has been with the Florences, is reported quite ill.

Rhea's Baggage Attached.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS, April 1.—Amy Gordon Opera company opened in Fatinitza at English's to a big house. Company was very poor and the audience cold and impassive.

The Zoo is now torn down. [illegible] for new theatre are being rapidly [illegible]

John Martin, local agent for the [illegible] route, attached Rhea's baggage [illegible] night. Cause of attachment was [illegible] pany's agent, Mr. Stone, had [illegible] about $200 worth of tickets for [illegible] Washington, and on strength of this [illegible] pass for himself and wife. Manager [illegible] sey, knowing nothing of this arrangement, bought tickets over another route. Case was compromised by paying fare for two [illegible] and court costs, amounting to $41.60.

Miscellaneous.

[SPECIAL TO THE MIRROR]

CHILLICOTHE, O., April 1.—Mrs. Partington company opened at Clough's for a three nights' engagement at low prices. Light house. Bella Moore appeared at the Masonic Opera House in A Mountain Pink, to good business.

SPRINGFIELD, Mass., April 1.—The Hanlons closed a successful two nights' engagement last evening, producing their much-worn Voyage en Suisse with all the old-time agility.

ALBANY, April 1.—My Life, by Mme. Janauschek, at the Leland Monday and Tuesday evenings, drew large houses. Audiences were well pleased with star in the dual role. Saved from the Storm, at the Museum, is doing a good business.

FALL RIVER, Mass., April 1.—Bartley Campbell's Siberia company opened a two-night engagement at the Academy Monday night to but fair business. This being Holy week, business at the theatre is nowhere, and yet we have a fine list of attractions for the week.

CLEVELAND, April 1.—The return of the Wilbur Opera company caused somewhat of a stir. It opened Monday night at the Euclid, in Girofle-Girofla, to a large audience. Calls were frequent. Miss Kirwin, though suffering from a cold, appeared to good advantage. The floral gifts she received were beautiful. The Rents-Santley company opened to a large house at the Academy. Smith's Bell-Ringers gave a good bill to a large and delighted audience at the People's. Barney McAuley was able to leave the hospital to-day.

DANBURY, Ct., April 1.—Pauline Markham, supported by Randolph Murray and an excellent company, opened Monday night in East Lynne. Miss Markham's rendition of the time-worn dual role was such as to evoke praise on all sides. She is a much better actress than is generally supposed.

HARRISBURG, April 1.—The Harris Opera company opened Monday for a season of four nights and two matinees. Olivette was sung Monday night and Patience last night to very large houses. The performances were very creditable considering the prices.

DETROIT, April 1.—Falka, at Whitney's, was received by a large and fashionable audience. It suited Detroiters and will run to big business all the week. Bandmann, at the Detroit, was greeted by good business, and White's, with Grau's English Opera company, was literally jammed.

Professional Doings.

—Kiralfy Brothers' Siebs will reopen at Baltimore on April 6.

—W. H. Lytell writes that he is doing well with his Opera House in Montreal.

—Madame Hillson is in town for a few days. She will rejoin the Bandmann company in a week or so.

—W. H. Strickland reached New York on Tuesday night, a little the worse for a short spell of sickness.

—C. A. Watkins will probably arrange for a season of Orpheus and Eurydice with Austin at the Academy of Music.

—Walter L. Dennis has been engaged as leading man by Rhea and will join her in Baltimore on April 20.

—Lillian Hadley is in town, Eben Plympton's Lynwood company having closed its season. This play was recently rechristened Greenwood.

—The Favette company will go to Paterson on Saturday night to try the new play before presenting it at the Union Square Theatre on Monday night.

—F. F. Mackay will produce John C. Freund's play, True Nobility, at Paterson, N. J., on Thursday night. The author will play the part of a Frenchman.

—A strong company has been engaged to support William Carroll in Lend Me a Dollar. It includes, among others, Louise Balfe, Sedley Brown and Helen Sedgwick.

—A despatch from New Bedford announces the success of Hoyt's new skit, A Tin Soldier. It opened to a small house on Monday night, with an improvement on Tuesday.

—Dan Sully and the Corner Grocery company will be at Tony Pastor's Theatre on Monday, April 13, and remain for a few weeks. At the end of the Corner Grocery's run a comedy written by Mr. Sully will be produced, with a young German comedian in the principal part. Mr. Sully is not in the cast of the new piece, but confines his stage work to The Corner Grocery, with which comedy he will visit California during the Summer. Both his plays will be under the general management of W. O. Wheeler.

—Harry Sanderson says that Tony Pastor, in recognition of the many favors received from the profession and the members of the press, has arranged to tender to them a complimentary entertainment at the Academy of Music on Thursday afternoon, April 9. Invitations are now in course of preparation. The entertainment will be the [illegible] programme of Mr. Pastor's new traveling company, including the consolidated four companies, viz.: Tony Pastor's company, Bunnell's company, American Four [illegible] company and Harry Watson's Opera [illegible] pany. Special features of interest will be introduced and every effort put forth to make it an enjoyable affair.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

but she spoke in a falsetto voice which spoiled the effect. Romeo and Juliet, with Lettie Allen as Juliet, was presented at Saturday matinee. Good houses at each performance. Evans and Hoey in A Parlor Match 2d, 3d and 4th.

Gillis Opera House (Corydon F. Craig, manager): John T. Raymond, March 19, 20 and 21, opened with Colonel Sellers. For Congress the second night, and closed engagement in In Paradise, having had good houses at each performance. This gentleman and his evenly balanced co. are so well known that to receive additional praise from me would be superfluous. The Boston Uncle Tom's Cabin co. 3d and 4th.

Walnut Street Theatre (John S. Raynor, manager): Week of March 23, Lulu Delmay, Al C Weaver, Emma La Mouse, song-and-dance artiste; Moore and Sanford, in German comedy; Stella Leland, and George J. Fisher, vocalist and dance artist. Thomas C. Leary, amusement director has written a very fine three act drama, entitled Sea Drift in which he takes the part of Zip. The piece is now on the boards for the first time with the entire co. in the cast. The play is a good one, abounding in thrilling situations, and is well received, thus giving prominence to this eminent young actor, who so richly deserves the plaudits bestowed at each performance.

Coliseum (H. D. Clark, manager): Very entertaining programme week of 23d. Flora Bertram, vocalist—first appearance here, Millard Fillmore, Kosure and Chaplain as the love widows; the Dutch Mendels; Blake and Bertram, Fannie Chaplain, Sweeney and Kearney in original business. The performance concluded with The French Spy, with Clara Beaumont in the principal role.

Kansas City Museum (A. Judah, manager): Week of March 23, the mysterious Seibert, who offers $100 to anyone detecting false panels, etc. Aggie Zolutie, the Madagascar Lady, Murray Midget Triplets, Lewanda Baldwin, Minnie Bell, Master James Robinson, the tallest boy in the world; Joseph Lyon, the lightning crayon artist; Me-ne-tah, the Indian Princess and the pleasing comedy, Nusicoll; or, a Gentle Hint from Arcour. This was written especially for this house and takes well. David T. Keiller, the proprietor, is fitting up elegant quarters in the Hall block to which he will remove 1st for the remainder of the season and during the erection of a museum building which he intends shall eclipse anything in the country.

Items: The following managers and agents are here: T. F. Shea, Robson and Crane: O. H. Butler, Parlor Match co.; Frank Bowers, Wages of Sin; Burt Adams, W. E. Sheridan; T. M. Dailey, Uncle Tom Cabin co.—George France is slowly recovering from the effects of his painful accident, but will shortly appear at the Walnut street in his popular piece, Block Game.—It is a little remarkable that Messrs. Keene and Raymond opened here at the same time last season and in the same pieces as they did at this engagement.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Fairly good attendance was accorded Lizzie Evans in Fogg's Ferry and Maud Muller for matinee and night of March 28. The performance met with warm approval. The Egbert Comedy co. begin four nights 1st at fifty, thirty-five and twenty-five cents admission, opening with Queen's Evidence. Charlotte Thompson is booked for 7th.

JOPLIN.

Opera House (H. H. Haven, manager): The Monogram Dramatic co. played March 20 and 21. This is the first co. to play at cut prices in this regime. Boston Ideal Uncle Tom's Cabin co., 15th. The house was crowded and quite a number were turned away. The Putnam Twin Sisters made a hit in several new songs. Little's World, 2d; United States Minstrels, 4th.

MISSISSIPPI.

ABERDEEN.

Temple Opera House (G. W. Elkins and Co., managers): Toil and Trouble, from the pen of Mr. Washington Davis, was produced, 17th, by the Aberdeen Dramatic Club, with the author in the leading role. It is an ingenious dramatization of The Breadwinner, pleasingly entwined with Hazel Kirke. To the eye and mind of a critic it was a most barefaced plagarism.

NEBRASKA.

OMAHA.

Boyd's Opera House (F. F. Boyd, manager): Evans and Hoey gave the performance of their very laughable Parlor Match to large houses, March 20 and 21. It is one of the funniest things ever seen here. Baker and Farron gave their very light entertainment to fair business, 23d. and Maubury and Overton presented Wages of Sin, 24th and 25th, to light business—which was too bad, as it is one of the best melodramas ever played here, and was given by a strong and well balanced co. Robson and Crane come 2d.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Callender's Minstrels drew a fair house, March 24, and gave a first-class entertainment. Murray and Murphy presented Our Irish Visitors before a well-pleased audience, 27th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Last week Bartley Campbell's White Slave co. drew fine houses, giving an excellent entertainment. The audiences were well pleased. Aimee in Mam'zelle, opened March 30 to a large house. The play is mediocre, although the co. is very fair. Aimee's piquante style was a redeeming feature. Her voice, which once gave her an individuality, is now a thing of the past, and her legs have not enough opportunity in Mam'zelle. Newton Chisnell and J. O. Barrows are particularly deserving of mention. Divorçons, 31st, to good house. Mixed Pickles, J. B. Polk's new comedy will endeavor to survive the crucial test of a Jersey audience the first four nights in April. Dan'l Sully's Corner Grocery will be given first half and Silver King last half of next week.

Washburn's: Clark's Wrinkles co. drew very good houses all last week. Robert Nickle's feats of magic added to the entertainment and was thoroughly appreciated. This week a fair variety co. holds the boards.

Items: Manager Washburn is making arrangements to open a tent show in this city for the Summer season. Bunnell, the museum manager, will, I understand, unroof a skating rink here toward the same end.—It is said that extensive improvements will be made in the Academy the coming season.

NEWARK.

Park Theatre (Leonard Gray, manager): The Hanlon Brothers in The Voyage to Switzerland, drew fair houses March 23, 24, 25. Aimee comes 2d, 3d, 4th in Mam'zelle and Divorçons.

Newark Opera House (Fred. Waldmann, manager): Australian Novelty comb. is here for the week. The Alice Oates Burlesque co. next week.

Gone: The Theatre Royal, at Library Hall, survived but three nights.

ORANGE.

Music Hall (G. P. Kingsley, manager): The McCaull Opera co. presented Patience in the afternoon, and Pirates of Penzance evening of March 28 to large and well-pleased audiences. Digby Bell was called upon to repeat his comical little verse, "When Constabulary Duty is to be Done" five times, creating quite an uproar. Jubilee Singers 8th.

TRENTON.

Taylor Opera House (John Taylor, manager): Love or Money was presented for the first time in this city, March 24 and 25. The play is a long one, consisting of a prologue and five acts; but the interest is sustained throughout. The acting of Mr. Bentley as William Hope was strong, and he was ably supported by Miss Brookyn and co. An appreciative audience listened to McCaull's Opera Comique co. in Patience, 26th. The Pirates of Penzance presented by the same co., 27th, was a charming production, both the male and female voices. White Slave, April 3 and 4; Stranglers of Paris, 7th and 8th; Lights o' London, 10th and 11th; Amy Gordon Opera co., 13th, one week.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): In the Ranks opened March 23 to a very large house, and continued to good business all the week. Fantasma is extensively billed for the present week, and it is promised to be given in excellent shape.

Court Street Theatre (J. M. Hill, manager): Had no attraction billed for last week, but on account of the Music Hall fire the McCaull co. appeared there Friday and Saturday and matinee. Falka drew three large audiences. Morris' Kindergarden co. the present week. Lizzie May Ulmer, 6th.

The Adelphi (Joseph Lang, manager): Alice Oates' comic fooble co., in Robin Hood, week of March 23, did very good business, the first two nights every seat being taken. College Chums is the attraction week of 30th.

Items: The fire which destroyed Music Hall on Wednesday night was one of the quickest on record. The audience were just gathering to hear Falka, about 7:30. While lighting the gas the flames caught in the flies, and almost immediately the whole stage was in flames. The McCaull co. were just dressing and had to hurry to get out, leaving nearly everything they possessed behind them. The members of the co. could be seen among the spectators, some in costume and some partially undressed), the members lost all the contents of their trunks, which had been taken direct to the Hall. Col. McCaull's loss is placed anywhere from $10,000 to $30,000. The Meech Brothers lose a good deal of scenery stored in the Hall. There is an insurance of $1,000 on this, which would never replace it; $5 000 might cover them. The building cost nearly $200,000. It will likely be rebuilt very soon. An hour served to wipe out the whole building. Col. McCaull came on at once with new costumes for Falka, which made a creditable appearance Friday night. The Colonel was called out and made a neat little thankful speech. Harry Meech provided shoes for the members of the co., who had mostly come down to white slippers. Several other citizens have been assisting them. It was intended to run a Summer season at Music Hall. The same idea was being entertained for the Court Street house. It will likely materialize now.—It is rumored that Mr. Brady, of the Court Street Theatre, contemplates matrimony. Congratulations are in order.—The fifty people who were in the Music Hall audience when the fire broke out made fast time for the doors. It was necessary to do so.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): Falka, by the McCaull co., on Monday and Tuesday of last week, was received by very large houses and with a great degree of approval. The opera was found not to be as musical as anticipated, although it contains enough sprightly airs to redeem it from dullness, and holds the interest of the audience until the fall of the curtain. Bertha Ricci was greeted as an old favorite, and her vocalization was vigorously encored. Her voice, however, shows decided signs of the wear and tear of travel and constant singing, and is in almost absolute need of rest and recuperation. Herr Wilke, as Bolesias, made a decidedly favorable impression, and won lavish praise for his thoroughly artistic and polished performances. Ray Samuels, as Edwige, was entirely satisfactory and sang with precision and effect, and Alfred Klein, as Pelican, convulsed the audiences with his funniments. The clever Hanlons, March 26, 27, 28, did only a fair business.

Museum: Herne's Hearts of Oak has been pleasing very large audiences, and is followed current week by Gray and Stephens' comb., in Saved from the Storm.

ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, manager): Bartholomew's Equine Paradox closed a splendid two weeks' engagement March 28. This show has met with great success, and departs with the best wishes of the thousands who have attended the performances. The present week Draper's U. T. C. co., under the auspices of the new managers, Jacobs and Proctor, and low prices.

Grand Opera House (P. H. Lehnen, manager): Closed the past week, also this week. The People's Opera co. 6th, week.

Casino: Davys, Manning and Drew's co. to large business last week. Present week, Leonard's Minstrels.

Pointers: The new management of the Corinthian have retained the services of W. A. Wood as treasurer, and the house will hereafter be known as the Academy of Music—Mrs. J. D. Mishler joined her husband, the genial John, last week here. She expressed herself to The Mirror man as much pleased with our city. Owing to the destruction of Music Hall, Buffalo, the Equine Paradox will exhibit in Utica the present week.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): A good house greeted Dan'l Sully and his well-balanced co. in his laughable skit, The Corner Grocery, March 30. Mr. Sully's Daddy Nolan is one of the quaintest pieces of comedy acting on the stage. It is laughable in the extreme, without being in the least vulgar—it provokes laughter in spite of sombre contrasts. The character is of the sort that invites overdoing. Mr. Sully carefully avoids this. What he does is done well and with that true adjunct of comedy humor, ease and grace. The star is ably seconded by Harry Morris, C. J. Burbeck, Master Malvey, Morris Flynn and the Misses Fox and Sanford. The comedy was well staged and dressed appropriately. Next week, Robert McWade in Rip Van Winkle.

Ink Spots: Dan'l Sully is a very ingenious advertiser. He flooded the upper district schools with chewing gum from The Corner Grocery. As a natural consequence youthful Harlemites had their jaws in a masticating motion the whole week. A very neat pictorial pamphlet was also issued.—A party of "toughs" essayed to paint the upper part of the Mount Morris Theatre red last week. The gentlemanly deputy sheriff of the house, Mr. Smith, gently remonstrated at first. Then they undertook to paint him a rich garnet. He—well, the alacrity with which the eviction of these four belligerents was accomplished stamps the hitherto bland official as a "bouncer" of no mean order.—Dan'l Sully wears a diamond ring in the last act of The Corner Grocery valued at $900—so they say.—The Mt. Morris has only three attractions left on its books—McWade, Salsbury and Boucicault.

BINGHAMTON.

Binghampton Opera House (J. R. Clarke, manager): Bartley Campbell's Galley Slave co., March 26, to a large audience.

COHOES.

Opera House (P. J. Callan, manager): Frank Evans' Comedy co. opened March 23 in Called Back at twenty-five, thirty-five and fifty cents, but to such light business that prices for the next two weeks were reduced to ten, twenty and thirty cents. Wages of Sin, under the name of Sin and Sorrow, was given 24th, and two light comedies 25th.

Gossip: The Evans co. played at Mechanicsville 27th and 28th, under Mr. Callan's management.—The opening attraction under the Jacobs regime will be Little Corinne 6th for one week.—While Edward Poland, a member of the Evans co., was at breakfast Thursday morning a thief entered his room at the Miller House, and walked off with a hand-satchel and a revolver.

AUBURN.

Opera House (A. Shimer, proprietor): Hill's People's Theatre last week at low prices. Only fair business.

Academy of Music (E. J. Matson, manager): Madame Lee's Lilliputian Ballet troupe began a week's engagement March 23, playing to very light houses, but giving a very good entertainment.

LOCKPORT.

The Wellesly-Sterling co., who were to begin another week, March 23, left town quite hastily on that date. Bunch of Keys co. 14th, at regular prices. Corinne Merriemakers May 4, week.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Galley Slave co. gave a fair rendition of Bartley Campbell's popular drama of that name, March 25, to a large-sized audience.

Items: Put another nail in the coffin of the roller-rink mania. The Casino rink here was leased this week by an agricultural implement firm for a wareroom. The Mascotte, our largest rink, is proving to be an unlucky venture for its owner.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The People's Opera co., at cheap prices, has presented Patience, Pinafore, Mascotte and Pirates of Penzance before crowded houses. The Forresters return 6th for two weeks. Bunch of Keys 27th, and Maggie Mitchell 30th.

UTICA.

Utica Opera House (Theodore L. Yates, manager): California Minstrels did a big business at panic prices, and gave a fair entertainment March 26, 27 and 28. Bartolomew's Equine Paradox this week.

City Opera House: Skiff and Gaylor's Novelty comb. last week to good houses.

AMSTERDAM.

Opera House (A. Z. Neff, manager): The Forresters did a fair business all week giving an average low-price entertainment. California Minstrels March 30 and 30.

OLEAN.

Opera House (Wagner and Rees, managers): George C. Miln, March 26, in Hamlet, to fair business. Benefit of L. M. Moore, local manager.

Items: It was a rather strange coincidence that George C. Miln played Richelieu here on March 26, 1884.—L. M. Moore, who has been for a long time local manager of the Opera House, intends to start out in advance of J. J. McCafferty's Wild West this spring.

OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Scanlan's Friend and Foe March 18, and Rag Baby, 27th, both did a fairly good business. This, however, is such a vague statement that I will explain my rating of houses: One hundred dollars, very poor; $150, poor; $200, medium; $250, fairly good; $300, good; $400, satisfactory; $500, very good; $600, excellent; all above $700, splendid; In the large cities these figures will seem humble enough, I presume; but if any ambitious manager feels tempted to make his proboscis assume what the poet Laureate calls a "tip-tilted" position, let him remember that we are a small town with three big roller-rinks in full blast, morning, noon and night. In addition to this foot-rot, we will have in a few days another theatre (beg your pardon opera house) at which amusements are promised at half-price. We had until last week a dime museum, two operatic organ-grinders, and a collection of wild animals; but, thanks to the Giver of all Mercies, these "attractions" have departed to a more congenial clime. It Messrs. Schultz and co. had their hundred thousand dollars back in their breeches pockets, it is perfectly safe to say that we would remain without a gem of an opera house for at least a hundred years to come. I mean by this, that I regard the amusement business in Zanesville as being about as profitable as smoking pieces of glass to sell for viewing solar eclipses. Barlow-Wilson Minstrels, 3d.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): All last week was devoted to opera. The Ford co., the first two nights of the week, gave Fra Diavolo and Mascotte, with Bohemian Girl for matinee. This co. made a good impression when here a few days ago, and the business of the present engagement was flattering. Mrs. Seguin, Tellula Evans and Messrs. Denham, Traverner and Webster were in good voice and received deserved applause. The Wilbur co. followed for rest of week. Girofle-Girofla, Mascotte, Olivette and Little Duke were given. Although this co. cannot sing as well as the Ford, yet their performances are presented with a dash and vim that is commendable. Miss Kirwin and Mr. Chapman are the life of the co. The funny business introduced by the latter on several occasions brought down the house. Business good.

Brady and Garwood's Theatre: The Heege Comedy co. in Peck's Bad Boy has been testing the seating capacity during the week. The co. is a good one. Mr. Greiner, as the Bad Boy, and Mr. Heege in the character part of Lusher Smith were immense.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): The Rag Baby was the attraction the first four nights, and although the few changes in the cast do not weaken it in the least business was not great. Newton Beers in Only a Woman's Heart played to light business March 27 and 28. Barlow-Wilson Minstrels, 2d, and Bella Moore, 3d, 4th.

Grand Opera House (Miller and Okey, managers): Mrs. Partington and her son Ike (Charles Fostelle and Marie Heath) drew rather small houses last week.

Items: J. W. Sheean of Murphy's Kerry Gow co. was in town last week.—Messrs. Miller and Okey intend to give the old stock co. system a trial, and have engaged a strong co. for the Summer season.

Arena: Sell's Brothers Circus will start out this season better equipped than ever before Open here 24th and 25th. The principal performers engaged are: Mlle. Adelaide Cordona, Emma Lake, Robert Stickney, Jerry Bell, the Stirk Family, Leslie Brothers, Ronaldi Brothers, Primrose and Pickett, Donaldson Brothers, Frank A. Gardner, the Macash Family, Diamond Brothers, Mildred Gardner, the American Trio, Brazil Brothers, James Stow, Millie Maretta, Ada Purvis, William H. Gorman, Pollie Lee, Melrose Family, Frank Ashton, Mrs. Frank Ashton, Prince Kokin Segawa, Willie Sells, Leotard Brothers, the Sunlins, Joseph Berre's troupe of performing dogs, George Zorella, Emma Du Bois, Andy Sweeney, Johnny Saunders and donkeys, Billy Burke and his clown elephant "Sidney."

CHILLICOTHE.

Clough's Opera House (Ed. Kauffman, manager): Only a Woman's Heart was played to a fair house March 25. Newton Beers as Old Rogers the tramp did some very fine acting. His support was good. Manager Kauffman was so well pleased with the play and co. that a return date has been made for 18th. The charming young actress, Minnie Maddern, supported by her superb co., played a return engagement 27th to only fair business.

DAYTON.

The Grand (Larry H. Reist, manager): The only attraction last week was the Abbott Opera co., March 27, 28 and matinee, presenting La Traviata, Sonnambula and Heart and Hand to splendid business.

Items: The Boston Dime Museum began a week's engagement at Weidner's Opera House, March 30.—Minnie Maddern, the "Little Ray of Sunshine," played a return engagement at the Grand 30th.—Jennie Calef is booked at the Grand 6th for one week. Panic prices.—The McCaull Opera co. make their first appearance at the Grand, 2d, in Falka.

AKRON.

Academy of Music (W. G. Robinson, manager): The Ford English Opera co., March 25, gave two performances to crowded houses at fifty and seventy-five cents. The operas presented were finely rendered, but were received with very little outward show of approval by the congealed particles of which the "toney" audience was composed. The Redmund-Barry comb. will present A Midnight Marriage, 2d, afternoon and evening. Aimee's name need not be mentioned in connection with the performance of Mam'zelle, 7th, to insure a house, as N. C. Chisnell—now famous as Col. Hiram Poster—is an Akron boy, and the number of his old friends anxiously awaiting his arrival can be more readily understood by reference to the census. Murray and Murphy, 16th; John T. Raymond, 17th.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): More people visited the house last week than in a long time past. Smith's Bell Ringers and panic prices brought them. The performance is not a bad one, but it is such that persons who are used to better can't stand it. Bellringing was very cleverly done. This week Yank Newell's co. in four changes of bill.

SIDNEY.

Monumental Hall (Ayres and Robinson, managers): Ada Gray in East Lynne March 26, to good business. Swiss Bell Ringers, 13th, 14th, 15th; Bunch of Keys, 17th; Giles Shine co., 19th.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemeyer, manager): Only a Woman's Heart to bad business, 21st. Newton Beers, in the character of Old Roger, was excellent. Support poor.

MOUNT VERNON.

Woodward's Opera House (L. G. Hunt, manager): Henry Chanfrau appeared to a small but appreciative audience March 24. Mr. Chanfrau, in the character of Kit, is the worthy successor of his lamented father. The Judge and Major were received with rounds of applause. Adams' Humpty Dumpty, 13th.

Items: J. H. Alliger, of the Chanfrau co., sends regards to The Mirror.—T. A. Congers, representing Ada Gray, spent a pleasant day with me March 25.

WASHINGTON, C. H.

Music Hall (H. F. Smith, manager): Jennie Calef, March 20 and 21, in M'liss and Fanchon to fair audience. The entertainment proved to be very satisfactory. Only a Woman's Heart with Newton Beers in the leading role, 25th, to light house, especially occasioned by the opening night of a new roller rink.

URBANA.

Bennett's Opera House (P. R. Bennett, jr., proprietor): Ada Gray in East Lynne March 25, to a small house. The Amherst College Glee Club, consisting of seventeen male voices, gave a most interesting concert, 26th. The selection of college songs and popular songs of the day was such as to give the greatest satisfaction. They were repeatedly encored. After the concert the club was banqueted by some local singers. Bella Moore made her first bow to an Urbana audience, 27th, presenting A Mountain Pink. She is one of the most charming actresses Urbana has seen this season and is well supported.

MANSFIELD.

Miller's Opera House (Joseph Miller, manager): Bella Moore in A Mountain Pink, March 18, played to good business. Audience well pleased. Ada Gray in East Lynne played to fair business, 28th. Well received.

XENIA.

Opera House (J. A. Hiveling, manager): Lucy Carrick's Dramatic co., March 23, 24, in The Lady of Lyons and The Octoroon at reckless prices. Good business. Giles Shine did very good work.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): The gifted Fry Family gave a very satisfactory performance, March 24, for the benefit of one of our city churches. Ada Gray played East Lynne to a large house 26th. As Lady Isabel she was alternately amusing and pathetic, and her Madame Vine was a powerful and very affecting piece of acting. Her death-bed scene was painfully realistic. Support not so good as in previous visits.

Grand Opera House (Fuller Trump, manager): After being closed nearly two weeks this house opened, March 27, with Rehan's 7-20-8 which is repeated matinee and to-night (28th). 7-20 8 is a lively little comedy full of laughable situations, and was presented by a co. composed of very clever comedy players. House was light on opening night.

Items: The Grand has recently put in an electric light; used for first time at 7 20-8. Both houses are now lighted by electricity.—P. A. Connelly, ahead of Rehan's 7-20-8, was in the city March 21.

OREGON.

PORTLAND.

Casino Opera House (A. S. Gross, manager): Queen's Lace Handkerchief drew a packed house March 18, and good business was the rule all week. Jeannie Winston did excellently as the King, her singing of the part being almost perfect. Bessie Louise King did well as the Queen. The support was very good and the costumes handsome. This is the last opera in which Miss King appears.

Newmarket Theatre (J. P. Howe, manager): M. S. Wilson presented Uncle Josh 19th to a fair house. Co. very inferior.

Tivoli Theatre (Richard Clinton, manager): Heart of Siskiyou, an excellent drama, was presented 16th to a good house. This little house has become very popular.

Item: Hattie Moore, Harry Gates and Louise Lester have been engaged for the Casino. An excellent comb. and another proof of Manager Gross' enterprise.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): The Lights o' London played to only moderate business last week. The play was very well rendered throughout. On Saturday evening Helen Ottolengui was too ill to appear, and her part was taken by Helen Blancke. The entire co. are deserving of much praise for the effectiveness of their performances. Ford's Opera, co., 30th; Stetson's Monte Cristo, April 6; Emma Abbott, 13th.

Opera House (John A. Ellsler, manager): A semi-variety show was given last week. In addition to an unlimited number of pairs of silken hose, the co carries with it a genuine wildcat By some means or other the cat broke away from its fetters, and became lost in the vast auditorium of the house. The forces of the house were at once mustered and a hunt was inaugurated. The band was led by a Polander named Radziewiez (in English pronounced Rogers). Harry Ellsler furnished the music and very appropriately whistled "Silent Be, It Is the Cat." After several Wolseley military movements, the animal was finally captured, and peace once more reigned supreme. The Cat will in time become the principle feature of the show. The local lodge of Elks' annual benefit, which took place on the afternoon of the 26th, was very largely attended. All professionals in the city at the time contributed their services. About $1,000 was handed the treasurer of the lodge, as a result of the performance. Frank Mayo, 30th; Barlow-Wilson's Minstrels, 6; Mountain Pink, 13th.

Academy (H. W. Williams, manager): A very good week's business was terminated, 28th, by Ida Siddons, with her bevy of burlesque blonds. The show was not at all satisfactory, either in the olio sketches or the burlesque performance. Aside from the merits of a performance, the "beautiful blonde" racket, still returns a certain amount of attractiveness for the baldheads of our city. The Martens comb., 30th; Rentz-Santley comb., April 6.

Harris' Museum (P. Harris, manager): Pantomime reigned supreme at this house during the past week. Humpty Dumpty was given to very large business, at ten and twenty cent admission. The Matlack comb., in A Celebrated Case, 30th.

Items: Billy Lang again proposes to paralyze the South siders, with Maurice, the wood chopper, at Odd Fellows Hall, April 6—Harry Clapham and his assistant, Fischer, are here in the interest of Barlow and Wilson.—Nick Roberts ahead of Stetson's Monte Cristo co. is in town.—Charlie Seanor, assistant treasurer at the Opera House, has given up the idea of joining Barnum's Circus during the coming season.—Helen Ottolengui of the Lights o' London co. caught the celebrated "grip" while in the city.—W. W. Fuller of the Forepaugh show is in town.

HARRISBURG.

Opera House (H. J. Steel, manager): The Silver King co., headed by Frank C. Bangs, appeared March 25 and 26, to a business which was positively vile. The two audiences combined would not have half filled the house. Although lacking the encouragement which usually attends a full house, the co. was successful in arousing a considerable degree of enthusiasm and the principals received the recalls.

NEWCASTLE.

Opera House (R. M. Allen, manager): The Newcastle Minstrels, composed of John Horner, Matt and Lew Diamond, John Russell, Tom R. Beaty, Lee Ruther, Lawrence Diamond and a host of local talent, assisted by Professor George Stormfels enlarged orchestra, gave a fine entertainment March 27, to a $350 house, at fifty, thirty-five and twenty-five cents. It was a benefit to John Horner and the people turned out to see our co. of professionals. Homer, Beatty, the Diamonds and Russell are great favorite hers.

SCRANTON.

Academy of Music (C. H. Lindsay, manager); Joseph Murphy 27th, as Shaun Rhue, and 28th as Kerry Gow, to large houses.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): McCaull's Opera co. gave a most excellent presentation of Patience, March 23, to a good audience. Though this opera has been somewhat overdone here, having been presented at least half a dozen times lately by amateur talent and the not much better cheap opera cos. it was quite a relief to hear good singing, and the audience showed their appreciation by frequent applause. The Silver King played to good business 27th and 28th.

READING.

Grand Opera House (George M. Miller, manager): McCaull's Opera co. in Patience, March 24, to a large and fashionable audience. It was one of the best opera performances we have had. Lights o' London comb., 1st and 2d.

Academy of Music (John D. Mishler, manager): Lillie Hinton and co. appeared last week to crowded houses. Miss Hinton won many admirers and was the recipient of several floral gifts.

ERIE.

Opera House (William J. Sell, manager): The Dalys in Vacation, March 27 and 28. Full houses. Certainly an admirable antidote for the blues. Banker's Daughter, 8th; Bartholomew's Equine Paradox, 13th, a week.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Joseph Murphy in Kerry Gow, March 26, to a well filled house; the receipts were $455, which is considered good business here. Mr. Murphy could fill this hall two nights very easily. The mistake he makes is in booking for one night only. The co. is a very good one, though not quite so strong as when he last appeared here. Belle Melville (the Nora Drew) has many admirers in this city. She is a very pleasing and painstaking actress, and withal quite pretty. Eva Byron, with her rich brogue and handsome face, captured the entire audience. The "gallery gods" were simply paralyzed. William Leary enacted the difficult role of Sergeant Bull in a most acceptable manner, and on several occasions brought down the house with his ludicrous stammering. J. M. Colville as Valentine Hay, the Vulture, met with much favor as an actor in a part which is not calculated to enlist the sympathy of the audience.

Pencil Points: Hyde and Behman's Minstrels were booked for 25th, but did not show up, having closed the season without advising the manager of the hall here until after the windows had been lithographed.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Lights o' London drew a full house, March 21. Louis Atkins, William Barnard, Sam Wemple, Fanny Rouse and Gertrude Elliot are worthy of mention. The rest of the co., including some of the principal characters, do not compare with those who visited us under the same management last season. The performance seemed to please. Mattie Vickers as Jacquine appeared, 26th, and perfectly delighted a crowded house. The play was presented under the auspices of the house attaches. Miss Vickers received numerous encores and in the second act was the recipient of a large and handsome basket of flowers from the attaches.

YORK.

York Opera House (Adams and Dale, managers): The Two Johns, to a packed house, March 21. It would be quite a feature if the co. would add several more Johns, as they were the whole show. Harris' Opera co., week of 23d, in Mascotte, Patience, Chimes of Normandy, Pinafore, Olivette and Girofle-Girofla. Way-down prices; packed houses.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): House closed all of last week until Saturday night, when our theatre-going people were given a treat by the Boston Ideal Opera co., who presented Girofle-Girofla. The house was well filled with an appreciative audience. This week, the Austin Allied Attractions will be seen for the second time this season, giving two entertainments each day after Monday. The co. has been enlarged somewhat, and now consists of the French Troupe Davene, Laporte Sisters, Joe Hart, Dr. Sawyer's ten St. Bernard Dogs, Clarence Boyd, Sophie Thorne and the Royal Lady Bell-Ringers, George Vance, Estelle Gilbert and all of the old favorites that were here before. The prices of admission have been placed at fifteen, twenty-five, thirty-five and fifty cents. Harrison and Gourlay's co. will be seen 6th, 7th and 8th, and on the 10th and 11th comes Dan Sully's Corner Grocery.

Providence Opera House: Last week was devoted to Thorne's Black Flag. Mr. Thorne's Harry Glynden was fair, but lacked spirit, and at times the actor seemed to lose all interest in the character. Mr Willard's impersonation of Lazarus was one of the hits of the piece; also Master Woodruff's Ned. Miss Stevens and Mrs. Thorne, as Navin and Topsy Carroll, were all that could be desired. This week we have Hallen and Hart's Ideals. In addition to the evening performance there is to be daily matinees, opening Tuesday. Prices reduced to ten, twenty and thirty cents.

Theatre Comique (Hopkins and Morrow, managers): The best co. of the season: The Only Leon, Frank Cushman, Hilda Thomas, Conway and Leland, the Clipper Quartette, composed of F. Ward, F. A. Howard, George F. Campbell and George Gale; the London comedian, Willmitham, Marlow and Regan, Maud Beverly and the Vivian Sisters. Matinee prices reduced to ten and twenty cents.

Bits: The Elks' benefit, which takes place at Low's on the afternoon of 9th, bids fair to rival all others. The principal attraction will be the production of The Silver King, with Frazer Coulter, Dan Maguinness and a first-class co.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Called Back, March 27, 28 and matinee, to fair business. The piece was well mounted, and the cast excellent throughout. Mantell, Flockton, Ferguson and Miss Milward deserve especial mention. They were called at the end of each act. The co. go to Norfolk Va., 30th, and close at Richmond 2d.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Flora Moore's Bunch of Keys co. played return engagement of three nights, opening March 23. Business very light. Dickson's Sketch Club gave their very clever entertainment, Editha's Burglar and Combustion, 26th and 27th. The co. were not known here, but made a most favorable impression.

NASHVILLE.

Grand Opera House (J. O. Milsom, manager): Dickson's Sketch Club appeared, March 23, to very fair house, but failed to draw during the rest of the engagement—two nights and matinee. Flora Moore's Bunch of Keys played a return engagement of two nights and matinee, 26th and 27th, to very good and highly appreciative audiences. Miss Moore has become quite a favorite here. Mr. McAdoo reports splendid success throughout the South.

Items: Barnett's New York Ideal Opera co. stranded at Columbia, Tenn., last week. Through the efforts of Captain H V. Seavy, manager of the Opera House there, a benefit was given the members, realizing sufficient funds to pay their expenses and fares to Nashville. On his arrival here, R. G. I. Barnett hypothecated his librettos for $50 and borrowed or collected some $36 more from members of the Emma Abbott co., ostensibly to convey his co. back to New York. Instead of doing this, he skipped the city along with his treasurer, leaving four members (Mr. and Mrs. Hill and Mr. and Mrs. Watkins) in the lurch. They have succeeded in getting away through the kind assistance of some friends here.

TEXAS.

PARIS.

Professor Andress, magician and gift show, March 18 to 21. Large houses at way-down prices. Lizzie Evans in Dew-Drop, 23d, delighted a house crowded to the doors. She made herself a favorite here last season, and since then had wonderfully improved, both in singing and acting. The play is very pretty and was put on with special scenery. My Partner comb., headed by Ed. Summers, Lottie Fay and Dacia Mitchell, 25th. They claim to have the permission of Louis Aldrich to use his play.

TYLER.

Albertson's Opera House (E. Albertson, manager): Frederick Warde appeared March 14 before the largest house ever gathered in Tyler. Special trains were run over two railroads. The performance was The Merchant of Venice, with Mr. Warde as Shylock. His rendition of the part was grand and thrilled the audience, who became very enthusiastic. Kate Meek, as Portia, won much applause. Support good. Tyler will always welcome Frederick Warde and co.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Lizzie Evans gave her performance March 20 and 21, appearing in Fogg's Ferry, Maud Muller and Dew-Drop, and demonstrated to good-sized audiences her right to the electrical title descriptively applied to her. Her kick is infectious. It moves one involuntarily.

Item: Our season here closes week of 13th with Mrs. Benton's Juveniles in Aladdin. Mrs. B. promises the public a surprise.

DALLAS.

Dallas Opera House (Charles Benton, manager): Fred Warde presented Ingomar March 20. Merchant of Venice and Katherine and Petruchio, 21st, and Lady of Lyons at matinee—all to good business.

WACO.

Garland Opera House (J. P. Garland, manager): Frederick Warde in Richelieu, Damon and Pythias and Ingomar at matinee. Business very good for the first night and exceptionally so at the concluding performance. Mr. Warde has won a high place in popular favor here, and is always warmly welcomed. Each visit shows improvement in his acting and increases the general admiration. His leading lady, Mittens Willett, scored a pronounced success, displaying much talent in the rendition of the various roles and receiving lavish praise and applause The engagement was highly successful in every respect. Responding to one of the oft-repeated calls before the curtain, Mr. Warde made the following good-bye speech: "Ladies and gentlemen: I leave you now. This will be the last time I will see you perhaps for years. Ere I return I will have visited and played in every part of the world where the English language is spoken. I thank you for the warm welcome you have extended to me on many occasions, but especially on this. The times are hard, and I know well what you have sacrificed for me. I love Texas. I have cause to love her, and wherever I go I will carry in my heart the liveliest recollections of her goodness. I hope you will not forget me; I'll never forget you. Good-night and good bye."

AUSTIN.

Millett's Opera House (C. F. Millett, manager): Atkinson's Peck's Bad Boy co., March 20, 21 and matinee. Slim house at night, owing to bad weather. Co. very good. Special mention may be made of Dan Mason as the Groceryman.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Atkinson's Peck's Bad Boy co. No. 1, played to fair business March 25, 26 and matinee. Moderate success.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Robert Gorlinski, assisted by local talent, gave an excellent concert to a good house, March 16th.

Items: The Amateur Patience Opera co., who lately made such a success in this city, have just returned from a four days "out," during which time they appeared in Ogden (matinee and evening), Brigham City (night only) and Logan City (the home of Patience). At each place they were greeted with crowded houses, and were also met at the various railroad depots by many of the best citizens, who turned out to give them a royal welcome, on one occasion bringing a brass band to escort them to the hotel. Perhaps a more jovial and happy crowd of mortals than this bevy of Mormon lads and lasses never assembled. The opera is to be repeated in the Salt Lake Theatre ere long.

VIRGINIA.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Zera Semon, magician, and Bell's Royal Marionettes opened March 26, and finished out the week to big business. The matinee packed the house to its capacity. Way-down prices.

RICHMOND.

Theatre (Madam W. T. Powell, manageress): Closed March 23, 24 and 25. The Carleton Opera co. gave Fra Diavolo, 26th; Merry War, 27th; La Mascotte, 28th, all to good houses. Square Theatre co (M. H. Mallory, manager) 31st and 1st in Called Back.

Museum: Minnie Oscar Gray and William T. Stephens, with their trained dogs, in drama of Jack Shepard, closed a very successful week March 28. John W. Ransone in Across the Atlantic week of 30th.

NORFOLK.

Academy of Music (H D. Van Wyck, manager): The low-price mania has reached Norfolk. The house opened March 31 for one week with Bartley Campbell's Galley Slave and My Geraldine, admission ten and twenty cents.

Items: Franklin's Dime Museum has drawn large houses for the past week with Fun in the Grocery Store.—The accomplished wife of the proprietor, in order to lend additional interest to her husband's enterprise, has favored the patrons of the house with her presence in operatic selections. Mrs. Mankin is the possessor of a well trained voice, and sings marvellously sweet.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Only a Farmer's Daughter was produced March 25 to a large and well pleased audience. Several of the members were called before the curtain. Ford English opera, with Zelda Seguin and Tellula Evans, 27th and 28th, producing Fra Diavolo, Bohemian Girl and Ciroia, to large and highly appreciative audiences. All eyes were centered on Zelda Seguin, but Miss Evans sang a difficult part, and from her entrance she received a goodly proportion of the applause. Barlow-Wilson's Minstrels, 4th.

Academy of Music (Charles Shay, manager): Forbes Danites cancelled and the house closed for week. The Memphis Students also cancelled week of 30th. Miaco's Humpty Dumpty co. appears all that week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Only a Farmer's Daughter was presented to a good-sized audience 26th, with Lillian Lewis as the star. Miss Lewis is an actress born to the part she plays. Esther Lyons as Justine was good. The co. as a whole was excellent. The audience was pleased, some saying it was the best entertainment we've had this season.

Items: W. A. Gilfillan, of The Farmer's Daughter, will star next season in Mr. Gardiner's Only a Woman's Heart co., making a California tour.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): J. K. Emmet's popularity still remains. No matter how trashy the play, his name is enough to draw a full house. He appeared in his new play, The Strange Marriage of Fritz, March 23, to a large audience, and the engagement of three nights was very successful in so far as attendance is concerned. We have not heard him sing so well in several years, and each of his songs was repeatedly encored; but owing to the number of songs in the programmme no encores were permitted. The two little tots, Emma and Mamie Livezey, added much to the pleasure of the entertainment. The Redmund-Barry Midnight Marriage co. filled out the remainder of the week, opeaing 26th. It is a sort of semi-historical drama, founded on the romance and chivalry of feudal times in France, and abounds in striking situations. Mr Redmund is an actor of fine stage presence, and gives a manly impersonation of the Count de Langlet. Mrs. Barry acts the part of Hortense with a fine discrimination, revealing girlish coquetry in the first act and womanly devotion in the remainder of the play. The last scene is a little too realistic. The headsman's axe might just as well be omitted. With one or two exceptions, the support is only fair. The house remains closed after the 29th until the 4th, when Her Atonement will be the attraction.

Academy Music (Jake Litt, manager): This house was opened under the new regime on March 23, Three Wives to One Husband being the attraction. The piece abounds in complications and funny situations, and upon them depends the interest. The co. is strong and capable, and the performance passed off smoothly. The 310th concert of the Musical Society was given 26th to a moderately filled house. It was the occasion of the farewell appearance of Emma Berger, a promising young vocalist of this city, who leaves in a few days for Europe to complete her studies. The promising young violinist, Michael Banner, also made his appearance and made many friends, playing with fine expression and brilliant execution.

Items: The usual variety bill at Slensby's. Ada West, in songs, has become quite a favorite at this house and is now in the third week. She's a very clever singer. The Whipples Twin Brothers in songs and dances, and Kennette, the gymnast, are most worthy of mention.—It's rather difficult to find something new to say about the success at the Dime Museum each week. —I enjoyed a very pleasant chat with Colonel Milliken, of the Three Wives co.—The waits between acts of Midnight Marriage were unnecessarily long.

BELOIT.

Goodwin Opera House (Howard and Wilson, managers): The Burton Comedy co., after a three-night engagement, disbanded in this city on the 23d. Mrs. Thomas Barry and William Redmund, in A Midnight Marriage, to a large and well-pleased house, 24th.

MADISON.

Turner Hall: J. K. Emmet in The Strange Marriage of Fritz, March 27, to a large and delighted audience. Ristori comes 31st.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The large business done by the Shadows of a Great City was well merited. The house was crowded at every performance throughout the week. The play is a strong one, and has many telling situations, which are taken advantage of by the excellent co. Annie Ward Tiffany, as Biddy Ronan, is really the star of the piece, and made a pronounced hit. George R. Edeson as Jim Farren and W. W. Allen as Abe Nathans were very good: The scenery deserves great praise. Michael Strogoff, March 30, week.

Montford's Museum (H. L. Montford, manager): The Osborne Comedy co. drew big houses week of March 23. A good variety entertainment is given, followed by feats of mesmerism by Prof. Lambrecht. Alice Oates Opera co. week of 30th.

Concerts: The sale of seats for the Pappenheim and Kellogg concerts, 8th and 10th respectively, has opened and a fair number have been disposed of.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): Closed since Jan. 17. Will be opened by the Fay Templeton Opera co., 13th. Co. will remain a week. Bookings: Gus Williams, April 27, week; Kate Claxton, May 4, week; Janauschek, May 11, week.

MONTREAL.

Academy of Music (Henry Thomas, manager): Bunch of Keys played a return engagement week of 23d, to wretched business. Arthur Dunn, as Grimes, is certainly the most amusing feature of the performance. Hattie Anderson, as Teddy Keys, created a favorable impression.

Opera House: Lights o' London drew enormous crowds at panic prices. W. H. Lytell was the Joe Jarvis, and J. H. Gilmour the Harold Armytage. The town was heavily billed with Shook and Collier's printing.

Royal Museum: R. L. Tayleure and co. produced Octoroon week of March 23. Business large. Low prices. A number of our local colored folk were engaged for the plantation songs and dances.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): Star Specialty co. drew a fair house March 23, and gave an excellent performance. Bandmann and Florence Elmore were both booked and billed for the rest of the week, but, Elmore giving way, Bandmann filled out the week, drawing good houses at low prices. Ida Lewis, of this city, who has been studying under the veteran actor, John Townsend, made her debut with Bandmann this week and will continue in his co.

Museum: Sawyer's Georgia Minstrels opened Monday night, turning people away, and continued all week, filling the house at ten, twenty and thirty cents. Very fair performance.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): The St. Quinten Opera co. plaped here three nights, opening March 23. The operas presented were The Mascotte, Madame Favart and The Chimes of Normandy. The audiences were large and enthusiastic.

Item: On the arrival of the St. Quinten co. here the pianist left it. One of our local musicians, Mr. Olsen, kindly offered his services, which were accepted. until the arrival of a director from New York. At the close of the last performance the manager presented Mr. Olsen with a gold scarf-pin.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Ada Gray: Cincinnati, 6, week; Detroit, 13, week; Chicago, 20, week; Cleveland, 27, 28, 29.
A Mountain Pink Co. (Bella Moore): Columbus, O., 3, 4; Toledo, 6, 7; Pittsburg, 13, week; Baltimore, 20, week.
Adeline Stanhope (Lynwood): Lowell, Mass, 30, week.
A Mountain Pink Co. (Laura Dainty): Louisiana, Mo., 2; Hannibal, 3; Burlington, Ia., 4; Peoria, Ill., 8; Muscatine, Ia., 9.
Aimee: Newark, N. J., 2, 3, 4.
Agnes Wallace and Sam B. Villa: New Haven, 30, week; Washington, April 6, week.
Atkinson's Bad Boy Co. No. 1: Abilene, Kas., 4; Denver, 13, week.
A Prisoner for Life Co.: Boston, 6, two weeks.
Augustin Daly's Co.: Philadelphia, 20, two weeks; Boston, May 4, two weeks.
Atkinson's Bad Boy Co. No. 2: Marshall, Tex., 2; Shreveport, La., 3, 4; Monroe, 6; Vicksburg, Miss., 7; Meridian, 8; Birmingham, Ala., 9; Pulaski, Tenn., 10; Columbia, 11; Chicago, 13, week.
Atkinson's Jollities: Troy, 30, week.
Arne Walker Co.: Hamilton, Ont., 2, 3, 4; Toronto, 6, week.
Baker and Farron: Memphis, 30, week; Cincinnati, April 6, week.
Bartley Campbell's White Slave Co.: Paterson, N. J., 2, 3, 4; Newark, 6, week; Philadelphia, 13, week; Baltimore, 20, week; Washington, 27, week.
Bartley Campbell's Siberia Co.: Manchester, N. H., 1 to 4; Haverhill, Mass., 6, 7; Lawrence, 9, 10, 11; Boston, 13, week; Providence, 20, week; N. Y. City, 27, week—close.
Barry and Fay: Chicago, April 6, week.
Boston Uncle Tom Co.: Pittsfield, Mass., 4, 5, 6; Albany, N. Y., 7 to 11.
Bunch of Keys (Frank Sanger, manager): St. Louis, 30, week; Kansas City, April 6, 7, 8; Lawrence, Kas., 9; Topeka, 10, 11; Denver, 13, week; Leadville, 20, 21, 22; Salida, 23; Pueblo, 24; Colorado Springs, 25; Leavenworth, Kas., 27, 28; Atchison, 29; Lincoln, Neb., 30; Omaha, May 1, 2; Minneapolis, 4, 5, 6; St. Paul, 7, 8, 9; Chicago, 11, week.
Bunch of Keys (Dudley McAdow, manager): Terre Haute, Ind., 3; Rockville, 4; Crawfordsville, 6; Logansport, 7; Elgin, Ill., 8; Springfield, 14; Danville, 15; Marion, Ind., 16; Sidney, O., 17.
Bells o' Shandon Co.: Chicago, 30, week.
Bunch of Keys (Bride and Frear's): Concord, N. H., April 1, 2; Nashua, 3; Lowell, Mass., 4; Lawrence, 6; Newburyport, 7; Dover, N. H., 8; Portsmouth, 9; Lynn, Mass., 10; Beverly, 11; Chelsea, 13.
Bandmann-Beaudet Co.: Detroit, March 30, two weeks.
Boston Museum Co.: Boston, 30, week.
Charlotte Thompson: Hannibal, Mo., April 2; Moberly, 4; Sedalia, 6, 7; Kansas City, 8 to 11.
Called Back Co. (R. B. Mantell): Richmond, Va., 2, 3.
Crossen's Banker's Daughter Co.: Hornellsville, N. Y., April 6; Jamestown, 7; Erie, Pa., 8; Delaware, O., 9; Xenia, 10; Dayton, 11.
C. A. Gardner's Karl Co.: Latrobe, Pa., 2; Uniontown, 3; Connellsville, 4; Johnstown, 6; Altoona, 7; Lock Haven, 8; Canandaigua, N. Y., 9; Auburn, 10; Syracuse, 11: Ilion, 13; Rome, 14.
Carrie Swain: Lawrence, Mass., 2; Meriden, Ct., 3; Bridgeport, 4; Worcester, Mass., 6.
Charles Fostelle: Columbus, O., 23, week.
Claire Scott: Norwalk, Ct., 23, week.
Clark's Wrinkles Co.: Paterson, N. J., 30, week.
Cora Van Tassell: Kent, 30, week; Canton, April 6, week; Sharon, Pa., 13, week.
Dion Boucicault: Baltimore, April 6, week; Washington, 13. week; Harlem, 20, week.
Dixey-Rice Burlesque Co: N. Y. City, Jan. 26—indefinite season.
Devil's Auction: San Francisco, April 13, six weeks.
Dalys' Vacation Co.: Saratoga, N. Y., 2; Rutland, Vt., 3; Burlington, 4; Montreal, 6, week; Worcester, Mass., 16.
Dan Sully's Corner Grocery: Harlem, 30, week; Jersey City, April 6, 7, 8; Newport, R. I., 9; Providence, 10, 11; N. Y. City, 13—indefinite season.
Dickson's Sketch Club: Chicago, 30, week; Kansas City, April 6, week; St. Joe, Mo., 14, 15.
Den Thompson: Boston, March 23, two weeks; Milford, Mass., 6; Marlboro, 7; Gardner, 8; N. Adams, 9; Turner's Falls, 10; Keene, N. H., 11.
Draper's Uncle Tom Co.: Evansville, Ind., 3, 4; Henderson, 6, 7; Vincennes, 8, 9; Terre Haute, 10, 11.
Edwin Booth: Boston, March 2, four weeks; Philadelphia, April 6, two weeks.
Egbert Comedy Co.: Emporia, Kas., 3, 4.
Evans and Hoey: Kansas City, 2, 3, 4; Wabash, Ind., 8; Indianapolis, 9, 10, 11; Philadelphia, 13, week; Boston, 20.
E. A. McDowell's Co.: St. Catherines, Can., 4; Hamilton, 6, 7; Jordan, 8.
Earle Dramatic Co.: Arcola, Ill., 30, week; Danville, April 6, two weeks.
Elroy Comedy Co.: Reedsburg, Wis., 30, week; Sparta, April 6, week; Lacrosse, 13, week; Winona, Minn., 20, week.
Forrester Co.: Oswego, N. Y., 6, two weeks.
Floy Crowell Co: Biddeford, 30, week.
Fanny Davenport: Cincinnati, 30, week; Lexington, Ky., April 6; Louisville, 7 to 10.
Fred. Warde: San Antonio, Tex., 6, 7, 8; El Paso, 11, 12, 13; Denning, 14; Tombstone, 15, 16; Tucson, 18, 19.
Fun on the Bristol: Paterson, N. J., 30, week; Buffalo, 6, week; Manchester, N. H., 13, week.
Frank Mayo: Pittsburg, 30, week; Detroit, 9, 10, 11; Buffalo, 13, week; Philadelphia, 27, week.
Frank Girard's Co.: St. Louis, 30, week; Memphis, 6, 7; Nashville, 9, 10, 11; New Orleans, 13, week.
Florence Elmore Co.: Lockport, N. Y., 30, week.
Gus Williams (J. H. Robb, manager): Springfield, Ill., 2; St. Joe, Mo., 4; Atchison, Kas., 6; Topeka, 7; Leavenworth, 8; Kansas City, Mo., 9, 10, 11; Omaha, Neb., 13, 14; Council Bluffs, Ia., 15; Des Moines, 16; Cedar Rapids, 17; Dubuque, 18.
Grace Hawthorne: St. Louis, 30, week.
Glassford Co.: Washington, 30, week.
George C. Miln: Port Jervis, April 4; Brooklyn, 6, week; Baltimore, 13, week; Washington, 20, week.
George Morton: N. Y. City, April 6, week.
Hill's People's Theatre Co.: Auburn, N. Y., 16, three weeks.
Hanlons: Meriden, Ct., 2; New Haven, 3, 4; Brockton, Mass., 6, 7; New Bedford, 8, 9; Fall River, 10, 11; Providence, 13, 14, 15; Woonsocket, 16; Worcester Mass., 17, 18; N. Y. City, 20, two weeks.
Henry Chanfrau: Columbus, O., 30, week; Indianapolis, April 6, 7, 8; Springfield, Ill., 11; St. Louis, 13, week; St. Charles, Mo., 20; Alton, Ill., 21; Jacksonville, 22; Bloomington, 23, 24.
Hazel Kirke Co.: Brooklyn, April 6, week.
Harrison-Gourlay Co.: Fall River, Mass., 2; Providence, 6, 7, 8.
Henry Irving: N. Y. City, March 9, four weeks.
Hanlons' Fantasma Co.: Buffalo, 30, week; N. Y. City, 6, week; Brooklyn, 13, week.
Herne's Hearts of Oak: Troy, 30, week; Montreal, April 6, week.
Herge's Bad Boy Co.: Louisville, 30, week; Pittsburg, April 6, week.
Her Atonement Co.: Milwaukee, 4, week.
Huntley Dramatic Co.: Augusta, Ga., 6, two weeks; Atlanta, April 13, two weeks.
Helen Desmond: Ashtabula, O., 30, week; Springfield, April 13, two weeks; Dayton, 27, two weeks.
Hewett Musetts: Johnstown, Pa., April 6, 7, 8; Easton, 9, 10, 11.
Howard's Uncle Tom Co.: N. Y. City, 30, week.
Harry Webber: Marshalltown, Ia., 9.
Harry Mortimer's Co.: Grand Island, Neb., 15.
Hill-Baxter Co: Wakefield, Ct., 2, 3, 4.
In the Ranks Co.: Philadelphia, 6, week.
Janauschek: Utica, N. Y., 3; Norwich, 4; Buffalo, 13, week.
Joseph Murphy: Philadelphia, April 6, week.
John A. Stevens: San Francisco, April 13.
John T. Raymond: Denver, 30, week; Omaha, Neb., April 6, 7; Des Moines, Ia., 8; Oskaloosa, 9; Keokuk, 10; Peoria, Ill., 11.
Jennie Calef: Cincinnati, 30, week; Dayton, O., April 6, week.
J. K. Emmet: Minneapolis, 2, 3, 4; Rock Island, Ill., 6; Davenport, Ia., 7; Iowa City, 8; Cedar Rapids, 9; Des Moines, 10; Omaha, Neb., 11; St. Joe, Mo., 17.
John Dillon: Des Moines, April 1, 2; Atlantic, 3, 4; Denver, 20, week.
J. Z. Little's World Co: Joplin, 2; Parsons, Kas., 3, 4.
J. W. Ransone: Richmond, Va., 30, week.
J. B. Polk: Jersey City, 2, 3, 4.
Jacques Kruger (Dreams): Chicago, March 23, two weeks; Cincinnati, April 13, week.
J. B. Studley: Baltimore, 6, week.
Knights (Mr. and Mrs George S.): N. Y. City, 30, week; Brooklyn, E. D., April 6, week.
Kate Claxton: Chicago, 30, week; Janesville, Wis., April 6; St. Paul, 7, 8; Minneapolis, 9, 10, 11; Hastings, 13; Red Wing, 14; Winona, 15; Rochester, 16; Lacrosse, Wis., 17; Portage, 18; Winipeg, May 4, week.
Katherine Rogers: Baltimore, 30, week.
Kindergarten Co.: Buffalo, 30, week.
Kiralfys' Sieba Co.: Baltimore, 6, week; Washington, D. C., 13, week.
Lester Wallack: Albany, N. Y., 9, 10, 11.
Lawrence Barrett: Augusta, Ga., 2; Atlanta, 3; Montgomery, Ala., 4; New Orleans, 6, two weeks, Memphis, 20, week; St. Louis, 27, week.
Lights o' London (Eastern): Reading, Pa., April, 1, 2; Harrisburg, 3, 4; Lancaster, 6, 7; Norristown, 8, 9; Trenton, N. J., 10, 11.
Lights o' London (Western): Marietta, April 1, 2; Hagerstown, Md., 3, 4; Philadelphia, 6, week; Newark, N. J., 6, week.
Love or Money Co.: Brooklyn, 30, week.
Lottie Church's Co.: Washington, 30, week; Baltimore, April 6, week.
Lizzie Evans: St. Louis, 30, week; Buffalo, April 9, 10, 11.
Lizzie May Ulmer: Philadelphia, 30, week; Buffalo, April 9, 10, 11.
Lynwood Co.: Jacksonville, Fla., 30, week.
Lotta: Detroit, 30, week; Cincinnati, April 13, week.
Leopolds: Boston, 30, week; Washington, April 6, week.
Lorellas: Louisville, 30, week.
Lillie Hinton: Carlisle, Pa., 1 to 4; Harrisburg, 6, 7, 8; Altoona, 13, week; Johnstown, 20, week.
M. B. Curtis: N. Y. City, April 6, two weeks.
May Blossom Co.: Brooklyn, E. D., 30, week; Cincinnati, April 20, week.
Milton Nobles: Brooklyn, 30, week; Baltimore, April 6, week.
Minnie Maddern: Indianapolis, April 1, 2; Chicago, 6, week; St. Louis, 13, week;
Monte Cristo Co. (Stetson's): Washington, 6, week; Baltimore, 13, week; Philadelphia, 20, week.
McKee Rankin's Co.: San Francisco, 23, two weeks; Oakland, April 6, 7, 8; Portland, Ore., 13, two weeks; Tacoma, 27; Victoria, B. C., 28, 29, 30; Seattle, W. T., May 1, 2; Salem, Ore., 4, 5; Astoria, 6; San Francisco, 11.
Margaret Mather: Brockton, 2; Hartford, Ct., 3, 4; Waterbury 6; Bridgeport, 7; New Haven, 8; Pawtucket, R. I., 9; Manchester, N. H., 10; Biddeford, Me., 11; Newburyport, Mass., 13; Nashua, N. H., 14; Burlington, Vt., 15; St. Albans, 16; Rutland, 17; Salem, Mass., 18; Providence, 20, 21, 22; Peabody, 23; Lawrence, 24; Plymouth, 25; Chelsea, 27; Lynn, 28; Lowell, 29; Fitchburg, 30; Springfield, May 1: Milford, 2.
Mattie Vickers: Youngstown, O., 8; Brooklyn, 13, week.
Maggie Mitchell: Providence, 6, week.
Michael Strogoff Toronto, 30, week; Boston, April 6, week.
Muggs' Landing Co.: Cohoes, N. Y., 6 week.
Mestayer's We, Us & Co.: Chicago, April 6, two weeks; N. Y. City, 20, four weeks; Boston, May 18, three weeks.
Murray and Murphy: Augusta, Me., 2; Rockland, 3; Brunswick, 4; Bangor, 6; Belfast, 7; Lewiston, 8; Newburyport, Mass., 9; Amesbury, 10; Haverhill, 11; Amsterdam, N. Y., 13; Binghamton, 14; Chicago, 20, week.
McFadden's Spirits Co. (Denman Thompson, mgr.): N. Y. City, 6, three weeks; Brooklyn, 27, two weeks.
Mason's Uncle Tom Co.: Kenosha, Wis., 2; Racine, 3, 4.
N. C. Goodwin: Buffalo, April 6, week.
Neil Burgess: Brooklyn, 30, week; Brooklyn, E. D., April 6, week.
Nellie Boyd Co.: Dallas, Tex., 15, 16.
Nobody's Claim Co.: Springfield, Mass., 2; Ansonia, Ct., 3; Stamford, 4; Rochester, 6, week; Troy, 13, week.
Only a Woman's Heart Co. (Newton Beers): Wooster, O., 2; Mansfield, 3; Bellefontaine, 4; Upper Sandusky 6; Kenton, 7; Lima, 9; Sidney, 10; Middletown, 11; Cincinnati, 13, week; Connersville, Ind., 20; Adrian, Mich., 24; Jackson, 25.
Only a Farmer's Daughter (Joseph Frank, manager): Philadelphia, 30, week; Baltimore, 6, week; Brooklyn, E. D., 13, week; Bridgeport, Ct., 20; New Haven, 21, 22; Jersey City, 23, 24, 25; N. Y. City, 27, week.
Oliver Byron: St. Louis, April 6, week; Cincinnati, 13, week; Toledo, 20; Lima, 21; Kenton, 22; Springfield, 23; Columbus, 25; McKeesport, Pa., 27.
Private Secretary Co. (Gillette): Cincinnati, 6, week; Cleveland, 13, 14, 15.
Pauline Markham: Danbury, Ct., 30, week; Newark, N. J., April 6, week; Albany, 13, week; Montreal, 20, week; Toronto, 27, week.
Power of Money Co.: Douglas, Kas., 2; Augusta, 3; Wichita, 4, 5; Caldwell 6; Wellington, 7; Harper, 8; Winfield, 10; Arkansas City, 11; Kingman, 13; Newton, 14; Burton, 15; Hutchinson, 16.
People's Theatre Co. (Charvat's): Hartford, 23, two weeks.
Planter's Wife Co. (Edna Carey): Philadelphia, 13, week.
Rose Eytinge: Chicago, March 30, week; Detroit, 6, 7, 8.
Rehan's 7-20-8 Co.: Defiance, O., 4; Detroit, 6, week.
Rhea: Washington, 30, week; Baltimore, April 6, week; Cleveland, 16, 17, 18; Buffalo, 20, 21, 22; Albany, 23, 24, 25.
Roland Reed: Nashville, April 1, 2; Clarksville, 3; Henderson, 4; Chicago, 6, week; Philadelphia, 27, week.
Robson and Crane: Omaha, Neb., April 2; Chicago, 6, week.
Rag Baby Co.: Philadelphia, 30, week; Fall River, Mass., April 6; N. Y. City, 13, week; Brooklyn, 20, week.
Redmund-Barry Co.: Canton, O., 31; Akron, April 3; Binghamton, N. Y., 4; Boston, 6, two weeks.
Robert McWade: Harlem, 6, week.
Romany Rye Co. A.: Chicago, April 6, week; Detroit, 13, week.
Ristori: Peoria, Ill., 3; San Francisco, 13, four weeks.
Ransom Dramatic Co.: Decorah, Ia., 30, week.
Silver King Co.: Baltimore, 30, week; Reading, Pa., April 6, 7, 8; Jersey City, 9, 10, 11; Buffalo, 13, week.
Strategists Co.: Columbus, O., 30, week; Troy, N. Y., April 6, week.
Salsbury's Troubadours: Boston, 30, week; Worcester, Mass., April 8; N. Y. City, 13.
Stranglers of Paris: Trenton, N. J. 7, 8.
Shadows of a Great City Co.: N. Y. City, 30, week; Cincinnati, April 13, week.
Stafford-Foster Co. (Willis Ross, manager): Kalamazoo, Mich., 3, 4; Elkhart, Ind., 7; Muncie, 10.
Storm-Beaten Co. (Western): Philadelphia, April 6, week; Harrisburg, Pa., 13, 14.
Standard Dramatic Co.: Poughkeepsie, 30, week.
Three Wives Co.: Cincinnati, 30, week; Cleveland, April 9; Detroit, 13, 14, 15; Toledo, 16, 17, 18; Jersey City, 26, 27, 28.
T. W. Keene: Lincoln, Neb., 1, 2; Omaha, 3, 4; Minneapolis, 9, 10, 11.
Thorne's Black Flag Co.: Paterson, N. J., 30, April 1, 2; Indianapolis, 4, 5, 6; Milwaukee, 8, 9, 10; Chicago, 13, week.
Tin Soldier Co.: Haverhill, Mass., 2; Newport, R. I., 3; Fall River, Mass., 4; Portland, 6, 7; Salem, 8; Fitchburg, 9; Worcester, 10, 11; Boston, 13, two weeks.
Two Johns Co.: Baltimore, 30, week; Richmond, Va., April 6, 7; Lynchburg, 8; Danville, 9; Charlotte, 10; Greenvill, N. C., 11; Athens, 13.
Ten-Mile Crossing Co.: Baltimore, 30, week.
Union Square Co.: New Orleans, Feb. 9, ten weeks.
Wallack's Victor Durand Co.: Philadelphia, 30, week.
W. E. Sheridan: Leavenworth, Kan., April 3; St. Joe, Mo., 6, 7.
Wages of Sin Co. Emporia, Kas., 2; Topeka, 3, 4; Denver, 6, week.
Wellesley-Sterling Co.: Canandaigua, N. Y., 30, week; Little Falls, April 13, week.
W. J. Scanlan: Chicago, 6, week; St. Joe, Mo., 22.
Waite's Dramatic Co.: Grand Rapids, Mich., 30, two weeks; Elkhart, Ind., April 13, week; Niles, Mich., 20, week.
William Carroll: Boston, 6, week; Chelsea, 17.
Zozo: Worcester, Mass., 30, week; Lowell, April 6, week.

OPERA AND CONCERT COMPANIES.

Amy Gordon Opera Co.: Indianapolis, 30, week; Detroit, April 6, week.
Alice Oates: Toronto, 30, week; Newark, N. J., April 6, week.
Bijou Operetta Co.: Jacksonville, Fla., April 6, week.
Boston Ideal Opera Co.: Boston, 30, week.
Bennett-Moulton Opera Co.: Chelsea, Mass., 30, week; Hartford, Ct., April 6, week; Meriden, 13, week.
Carleton's English Opera Co.: Pittsburg, 30, week; Louisville, April 6, week.
Corinne Merriemakers: N. Y. City, 23, two weeks; Cohoes, N. Y., April 6, week; Pottsville, 13, week.
Damrosch Opera Co: Boston, April 6, two weeks.
Donovan's Tennesseans: Oshkosh, Wis., 28; Madison, 30; Janesville, 31.
Emma Abbott Opera Co.: Detroit, 9, 10, 11; Philadelphia, 20, week.
Fay Templeton Opera Co.: Winnipeg, April 13, week.
Ford's Opera Co.: Pittsburg, 30, week; Johnstown, Pa., 6; Altoona, 7; Tyrone, 8; Harrisburg, 9; Pottsville, 10; Reading, 11; Easton, 13; Wilkesbarre, 14; Scranton, 15; Binghamton, N. Y., 16; Elmira, 17; Williamsport, Pa., 18.
Grau's Opera Co.: Detroit, 30, week; Rochester, April 6, week.
Harris Opera Co.: Harrisburg 30 to April 2; Columbus, 3, 4; Louisville, 6, three weeks.
Jeannie Winston: Portland, Ore.—indefinite season.
Lucier Family: Lowell, Mass., 30, week.
Mapleson Opera Co.: Chicago, April 6, three weeks.
McCaull's Bat Co.: N. Y. City, 16, three weeks.
McCaull's Apajune Co.: Philadelphia, 23, two weeks.
McCaull's Falka Co.: Indianapolis, April 3, 4; Chicago, 6, week.
People's Opera Co: Wilkesbarre, 30, week; Binghamton, 6, week.
Standard Opera Co.: Auburn, N. Y., 30, week; Rochester, April 6, week.
Spaulding's Bell-Ringers: Brookfield, Mass., 2; Framingham, 3; Sudbury, 4.
Smith's Concert Co.. Cleveland, 30, week; Dayton, April 6, week; Columbus, 13, week; Indianapolis, 20, week.
Thalia Opera Co.: Newark, 30, week.
Theo: Philadelphia, 30, week; N. Y. City, April 6, three weeks; Boston, 27, week.
St. Quinten Opera Co.: Kingston, Can., 2, 3, 4.
Wilbur Opera Co.: Cleveland, O., 30, week; Jackson, Mich, April 6; E. Saginaw, 7, 8; Flint, 9; Bay City, 10, 11; Detroit, 13, week.

MINSTREL COMPANIES.

Barlow-Wilson: Columbus, O., 2; Zanesville, 3; Wheeling, 4; Pittsburg, 6, week; Altoona, Pa., 13; Williamsport, 14; Jamestown, N. Y., 15; St. Louis, 20, week.
Callender's: Waterville, Me., 2; Bangor, 3; Ellsworth, 4; Gardiner, 6, 7: Gloucester, Mass., 9.
California: Schenectady, N. Y., 2, 3, 4.
Haverly's: Chicago, 30, week; Washington, April 6, week.
Hi Henry's: Waltham, Mass., April 2; Brockton, 3, 4; Plymouth, 6; Rockland, 7; Stoughton, 8.
Mills and Barton's: Toledo, O., 6, week; Philadelphia, 13, week.
Memphis: Troy, N. Y., 13, week.
Sawyer's Georgia: Buffalo, 30, week.
Thatcher, Primrose and West's: Brooklyn, E. D., 30, week; N. Y. City, April 6.
Whitmore and Clark's: Newburyport, Mass., 2.
Webb's: Joplin, Mo., 4; Fort Scott, Kas., 7.

VARIETY COMPANIES.

Adamless Eden Co.: San Francisco, March 23, four weeks.
Baylies' Bright Lights: Cincinnati, March 30, week.
Beane-Gilday Co.: New Haven, March 30, week; Brooklyn, E. D., 6, week; Paterson, N. J., 13, week.
Davene-Austin Co.: Providence, 30, week.
Dick Gorman: Brooklyn, 30, week.
Hallen and Hart Co: Providence, 30, week; Philadelphia, April 6, week.
Ida Siddons' Mastodons: Chicago, March 30, week; Cincinnati. 6, week; Newark, 20, week; Milwaukee, Wis., 13, week; St. Paul, 20, week.
Jones-Montague Co.: Waterbury, March 30, week.
Leonzo Brothers: Louisville, 6, week; Philadelphia, 13, week.
Lilly Clay's Adamless Eden: Philadelphia, 30, week.
Pat Rooney's Co.: Baltimore, March 30, week; Newark, 13.
Rentz-Santley Co.: Cleveland, March 30, week; Cincinnati, 6, week.
Riley's Meteor Co.: Decatur, Ill., April, 2, 3, 4; Chicago, 6, week.
Sheehan-Coyne Co.: Cincinnati, April 6, week.
Star Specialty Co.: Chicago, 30, week.
Silbon's Cupid Co.: Chicago, 23, two weeks; Cincinnati, 13, week.
Yank Newell, Lima, O., 6, week; Indianapolis, 13, week.

MISCELLANEOUS.

Adam Forepaugh's Circus: Philadelphia, April 13.
Australian Novelty Co.: Newark, N. J., 30, week; Lowell, April 6, week; Providence, 13, week.
Adams' Humpty Dumpty: Lansing, Mich., 3.
Barnum's Circus: N. Y. City, March 16, six weeks.
Buffalo Bill's Wild West: New Orleans, La., 23, three weeks.
Coup's Equescurriculum: Cincinnati, 23, three weeks.
Doris' Circus: Indianapolis, 17, 18.
Howorth's Hibernicon: Chambersburg, Pa., 3; Carlisle, 4; York, 6, 7.
Miaco's Humpty Dumpty: Wheeling, W. Va., 30, week; Batavia, N. Y., April 8.
Professor George Bartholomew's Equine Paradox: Utica, 30, week; Lockport, April 6, week; Erie, Pa., 13, week.
Reynolds (Mesmerist). Tiffin, O., 30, week; Crawfordsville, Ind., April 6, week.
Sells' Brothers' Circus: Columbus, O., 24, 25.
Tony Denier's Humpty Dumpty: Newburyport, Mass., 3; Amesburg, 4; Lowell, 6; Nasha, 7; Fitchburg, 8; Bellows Falls, Vt., 9; Brattlebara, 10; Burlington, 11; Saratoga, 14; Gloversville, 15; Philadelphia, 20, week.
Van Amburg's Circus: Ansonia, N. Y., 25.

A Model Property-Man.

A star recently returned to town had a rich "find" in a property-man. Wishing to avoid the old-style "props," he engaged a raw recruit from the Jersey Highlands. The conduct of the Jerseyman was a source of much amusement to the company. But for an abnormal development of pedal extremities he would have been a good six feet six inches in height. A few of the more convivial members of the company plied him with "ale-beer"—which he explained was the Jersey name for lager—just to find out his capacity. He bankrupted them for the time being, and they never returned to the experiment. His digestive apparatus kept pace with a never-satisfied appetite, and the grumbling of landlords eventually led to certain restraints. A member of the company kept his cane beside him. Sitting opposite "props," he would jab the ferrule into his foot as a signal to stop eating. The poor fellow, who averred time and again that he was "mortal fond of hotel eatin'," naturally conceived a great dislike for the man who carried the cane. At last he stubbornly refused to sit opposite him. He was humored, but was furious when he discovered that the cane had been passed to his *vis-a-vis* and still performed its office. At dinner one day in one of the jayest of jay-towns, a massive Newfoundland lay stretched under the table unnoticed and making no sound. Just as the gourmand had tilted the plate to drain the last drop of soup into his spoon, that dog half rose, stretched himself and then trod on his foot. Down dropped the spoon and up jumped six feet of maddened humanity. "What d'ye mean?" he yelled, sawing the air. "Are you goin' to shut me off with soup?" The men looked aghast, the big dog growled, and the women screamed. After much explanation the big eater was mollified and the meal proceeded.

Now, there wasn't a lazy bone in "props'" body. His strength was being constantly exerted at something; he was never idle. The ladies liked him because he was prompt in getting out their baggage and handled it tenderly. He told one of them, while in a confidential mood, that he had lived all his life with his mother, and that he had wept at leaving her to go among strangers. He didn't like "sleepin' in a strange room most every night," and would not go to bed unaccompanied. In fact, he wouldn't trust himself out of the sight of one or another member of the company. He was always complaining of being homesick, and when business became so bad that the star decided to close his season, the poor Jerseyman hailed with joy the prospect of soon returning to his home and mother in the Highlands.

But the climax was reached on arrival in New York. "Props" was afraid to thread the mazes of the streets to the pier from which the Highland boats departed, and he wouldn't trust the street-cars. Finally a District messenger was summoned. The boy happened to be the midget of the office. He who had been handling baggage was himself treated as such. The midget messenger conducted his charge to the boat and returned to the manager with the following receipt:

STEAMER "NEVERSINK."
Received, in apparent good order, one property-man, marked "Highlands, N. J."
(Signed) JOHN JONES, Clerk.

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Henry Irving's Lecture.

On Monday night Henry Irving, by special invitation, appeared before the Shakespearean Club of Harvard University and a large number of invited notabilities, and delivered an address on the actor and the art of acting. The large amphitheatre connected with the college was packed with representatives of Boston culture, and the discourse was attentively heard. Mr. Irving was received with warm applause, and at the conclusion of his lecture an enthusiastic demonstration was made by the distinguished assemblage. The following copious extracts which we have made from the address will serve to give our readers a clear idea of its breadth and purpose:

I am deeply sensible of the compliment that has been paid, not so much to me personally as to the profession I represent, by the invitation to deliver an address to the students of this university, said Mr. Irving. As an actor, and especially as an English actor, it is a great pleasure to speak for my calling in one of the chief centres of American culture; for in inviting me here to-day you intended, no doubt, to recognize the drama as an educational influence, to show a genuine interest in the stage as a factor in life which must be accepted and not ignored by intelligent people. I have thought that the best use I can make of the privilege you have conferred upon me is to offer you, as well as I am able, something like a practical exposition of my art; for it may chance—who knows?—that some of you may be disposed to adopt it as a vocation. Not that I wish to be regarded as a tempter who has come among you to seduce you from your present studies by artful pictures of the fascinations of the footlights. But I naturally supposed that you would like me to choose, as the theme of my address, the subject in which I am most interested, and to which my life has been devoted; and that if any students here should ever determine to enter the dramatic profession, they could not be much the worse for the information and counsel I could gather for them from a tolerably extensive experience.

When I began to think about my subject for the purpose of this address, I was rather staggered by its vastness. It is really a matter for a course of lectures; but as President Eliot has not proposed that I should occupy a chair of dramatic literature in this university, and as time and opportunity are limited, I can only undertake to put before you, in the simplest way, a few leading ideas about dramatic art which may be worthy of reflection.

Now, this address, like discourses in a more solemn place, falls naturally into divisions. I propose to speak first of the Art of Acting; secondly, of its Requirements and Practice; and lastly, of its Rewards.

Now what is the art of acting? I speak of it in its highest sense, as the art to which Roscius, Betterton and Garrick owed their fame. It is the art of embodying the poet's creations, of giving them flesh and blood, of making the figures which appeal to your mind's eye in the printed drama live before you on the stage. "To fathom the depths of character, to trace its latent motives, to feel its finest quiverings of emotion, to comprehend the thoughts that are hidden under words, and thus possess one's self of the actual mind of the individual man"—such was Macready's definition of the player's art, and to this we may add the testimony of Talma. He describes tragic acting as "the union of grandeur without pomp and nature without triviality." It demands the endowment of high sensibility and intelligence.

We are sometimes told that to read the best dramatic poetry is more educating than to see it acted. I do not think this theory is very widely held, for it is in conflict with the dramatic instinct, which everybody possesses in a greater or less degree. You never met a playwright who could conceive himself willing—even if endowed with the highest literary gifts—to prefer a reading to a playgoing public. He thinks his work deserving of all the rewards of print and publisher, but he will be much more elated if it should appeal to the world in the theatre as a skilful representation of human passions.

There are people who fancy they have more music in their souls than was ever translated into harmony by Beethoven or Mozart. There are others who think they could paint pictures, write poetry, in short, do anything if they only made the effort. To them what is accomplished by the practised actor seems easy and simple. But as it needs the skill of the musician to draw the full volume of eloquence from the written score, so it needs the skill of the dramatic artist to develop the subtle harmonies of the poetic play. In fact, to *do* and not to *dream*, is the mainspring of success in life. The actor's art is to act, and the true acting of any character is one of the most difficult accomplishments. I challenge the acute student to ponder over Hamlet's renunciation of Ophelia—one of the most complex scenes in all the drama—and say that he has learned more from his meditations than he could be taught by players whose intelligence is equal to his own. To present the man thinking aloud is the most difficult achievement of our art. Here the actor who has no real grip of the character, but simply recites the speeches with a certain [illegible] and intelligence, will be untrue. The more intent he is upon the words, and the less on the ideas that dictated them, the more likely he is to lay himself open to the charge of mechanical interpretation. It is perfectly impossible to express to an audience all the involutions of thought, the speculation, doubt, waverings which reveal the meditative but irresolute mind, in the varying shades of fancy pass and repass the mirror of the face, they may yield more material to the studious play-goer than he is likely to get by a dilligent poring over the text. In short, as we understand the people around us much better by personal intercourse than by all the revelations of written words—for words, as Tennyson says, "half reveal and half conceal the soul within"—so the drama has, on the whole, infinitely more suggestion when it is well acted than when it is interpreted by the unaided judgment of the student. It has been said that acting is an unworthy occupation, because it represents feigned emotions, but this censure would apply with equal force to poet and novelist.

After all, the best and most convincing exposition of the whole art of acting is given by Shakespeare himself: "To hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." Thus the poet recognized the actor's art as a most potent ally in the representation of human life. He believed that to hold the mirror up to nature was one of the worthiest functions in the sphere of labor, and actors are content to point to his definition of their work as the charter of their privileges.

The practise of the art of acting is a subject difficult to treat with the necessary brevity. Beginners are naturally anxious to know what course they should pursue. In common with other actors I receive bushels of letters from young people, many of whom are very earnest in their ambition to enter the dramatic profession, but not sufficiently alive to the fact that success does not depend on a few lessons in declamation. When I was a boy I had a habit which I think would be useful to all young students. Before going to see a play of Shakespeare's I used to form, in a very juvenile way, a theory as to the working out of the whole drama, so as to correct my conceptions by those of the actors, and though I was, as a rule, absurdly wrong, there can be no doubt that any method of independent study is of enormous importance, not only to youngsters, but also to students of a larger growth. Without it the mind is apt to take its stamp from the first forcible impression it receives, and to fall into a servile dependence upon traditions, which, robbed of the spirit that created them, are apt to be purely mischievous. What was natural to the creator is often unnatural and lifeless in the imitator.

There has always been a controversy as to the province of naturalism in dramatic art. In England it has been too much the custom, I believe, while demanding naturalism in comedy, to expect a false inflation in tragedy. But there is no reason why an actor should be less natural in tragic than in lighter moods. Passions vary in expression according to moulds of character and manners, but their reality should not be lost when they are expressed in the heroic forms of the drama. A very simple test is a reference to the records of old actors. What was it in their performances that chiefly impressed their contemporaries? Very rarely the measured recitation of this or that speech, but very often a simple exclamation that deeply moved their auditors, because it was a gleam of nature in the midst of declamation. The "Prithee, undo this button!" of Garrick was remembered when many stately utterances were forgotten. In our day the contrast between artificial declamation and the accents of nature is less marked because delivery is more uniformly simple, and an actor who lapses from a natural into a false tone is sure to find that his hold upon his audience is proportionately weakened. But the revolution which Garrick accomplished may be imagined from the story told by Boswell. Dr. Johnson was discussing plays and players with Mrs. Siddons, and he said: "Garrick, madam, was no declaimer; there was not one of his own scene-shifters who could not have spoken 'To be or not to be' better than he did; yet he was the only actor I ever saw whom I could call a master, both in tragedy and comedy; though I liked him best in comedy. A true conception of character and natural expression of it were his distinguished excellences."

To be natural on the stage is most difficult, and yet a grain of nature is worth a bushel of artifice. But you may say, what is nature? I quoted just now Shakespeare's definition of the actor's art. After the exhortation to hold the mirror up to nature, he adds the pregnant warning: "This overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve, the censure of which one must, in your allowance, o'erweigh a whole theatre of others." Nature may be overdone by triviality in conditions that demand exaltation; for instance, Hamlet's first address to the Ghost lifts his disposition to an attitude far beyond the ordinary reaches of our souls, and his manner of speech should be adapted to this sentiment.

Like the practised orator the actor rises and descends with his sentiment, and cannot always be in a fine frenzy. This variety is especially necessary in Shakespeare, whose work is essentially different from the classic drama, because it presents every mood of mind and form of speech, commonplace or exalted, as character or situation dictate; whereas in such a play as Addison's Cato everybody is consistently eloquent about everything.

I do not recommend actors to allow their feelings to carry them away, but it is necessary to warn you against the theory, expounded with brilliant ingenuity by Diderot, that the actor never feels. When Macready played Virginius after burying his beloved daughter, he confessed that his real experience gave a new force to his acting in the most pathetic situations of the play. Are we to suppose that this was a delusion or that the sensibility of the man was a genuine aid to the actor? Bannister said of John Kemble that he was never pathetic, because he had no children. Talma says that when deeply moved he found himself making a rapid and fugitive observation on the alteration of his voice, and on a certain spasmodic vibration it contracted in tears. Has not the actor who can thus make his feelings a part of his art an advantage over the actor who never feels, but makes his observations solely from the feelings of others? It is necessary to this art that the mind should have, as it were, a double consciousness, in which all the emotions proper to the occasion may have full swing, while the actor is all the time on the alert for every detail of his method. It may be that his playing will be more spirited one night than another. But the actor who combines the electric force of a strong personality with a mastery of the resources of his art must have a greater power over his audiences than the passionless actor who gives a most artistic simulation of the emotions he never experiences.

Now, in the practice of acting, one most important point is the study of elocution; and in elocution another great difficulty is the use of sufficient force to be generally heard without being unnaturally loud, and without acquiring a stilted delivery. The advice of the old actors was that you should always pitch your voice so as to be heard by the back row of the gallery—no easy task to accomplish without offending the ears of the front row of the orchestra. I never knew an actor who brought this art to greater perfection than the late Charles Mathews, whose utterance on the stage was so natural that it was surprising to find that he was really speaking in a very loud key. There is a great actor in your own country to whose elocution one always listens with the utmost enjoyment—I mean Edwin Booth. He has inherited this gift, I believe, from his famous father, of whom I have heard it said, that he always insisted on a thorough use of the "instruments"—by which he meant the teeth—in the formation of words. An imperfect elocution is apt to degenerate into a monotonous uniformity of tone.

On the question of pronunciation there is something to be said which, I think, in ordinary teaching is not sufficiently considered. Pronunciation should be simple and unaffected, but not always fashioned rigidly according to a dictionary standard. No less an authority than Cicero points out that pronunciation must vary widely according to the emotions to be expressed; that it may be broken or cut, with a varying or direct sound, and that it serves for the actor the purpose of color to the painter, from which to draw variations. Take the simplest illustration: The formal pronunciation of "A-h" is "Ah," of "O-h" is "Oh;" but you cannot stereotype the expression of emotion like this. These exclamations are words of one syllable, but the speaker who is sounding the gamut of human feeling will not be restricted in his pronunciation by the dictionary rule. It is said of Edmund Kean that he never spoke such ejaculations, but always sighed or groaned them. Fancy an actor saying, "My Desdemona! Oh, oh, oh!" Words are intended to express feelings and ideas, not to bind them in rigid fetters; the accents of pleasure are different from the accents of pain, and if a feeling is more accurately expressed as in nature by a variation of sound not provided or by the laws of pronunciation, then such imperfect laws must be disregarded and nature vindicated.

The force of an actor depends, of course, upon his physique, and it is necessary, therefore, that a good deal of attention should be given to bodily training. Everything that develops suppleness, elasticity, and grace—that most subtle charm—should be carefully cultivated, and in this regard your admirable gymnasium is worth volumes of advice. Sometimes there is a tendency to train the body at the expense of the mind, and the young actor with striking physical advantages, must beware of regarding this fortunate endowment as his entire stock in trade. That way folly lies, and the result may be too dearly purchased by the fame of a photographer's window.

With regard to gesture, Shakespeare's advice is all-embracing. Suit the action to the word, the word to the action, with this special observance, that you overstep not the modesty of nature. And here comes the consideration of a very material part of the actor's business-by-play. This is of the very essence of true art. It is more than anything else significant of the extent to which the actor has identified himself with the character he represents. Recall the scenes between Iago and Othello, and consider how the whole interest of the situation depends on the skill with which the gradual effect of the poisoning suspicion instilled into the Moor's mind is depicted in look and tone, slight of themselves, but all contributing to the intensity of the situation. One of the greatest tests of an actor is his capacity for listening. By-play must be unobtrusive; the student should remember that the most minute expression attracts attention; that nothing is lost, that by-play is as mischievous when it is injudicious as it is effective when rightly conceived, and that while trifles make perfection, perfection is no trifle. It is most important that an actor should learn that he is a figure in a picture, and that the least exaggeration destroys the harmony of the composition. All the members of the company should work toward a common end, with the nicest subordination of their individuality to the general purpose. Without this method a play when acted is at best a disjointed and incoherent piece of work, instead of being a harmonious whole, like the fine performance of an orchestral symphony.

Now, all that can be said of the necessity of a close regard for nature in acting applies with equal or greater force to the presentation of plays. You want above all things to have a truthful picture which shall appeal to the eye without distracting the imagination from the purpose of the drama. It is a mistake to suppose that this enterprise is comparatively new to the stage. Since Shakespeare's time there has been a steady progress in this direction. Even in the poet's day every conceivable property was forced into requisition, and his own sense of shortcomings in this respect is shown in Henry V. when he exclaims:

> Where—O for pity!—We shall much disgrace
> With four or five most vile and ragged foils
> The name of Agincourt.

There have always been critics who regarded care and elaboration in the mounting of plays as destructive of the real spirit of the actor's art. Betterton had to meet this reproach when he introduced scenery in lieu of linsey-woolsey curtains; but he replied sensibly enough that his scenery was better than the tapestry with hideous figures worked upon it, which has so long distracted the senses of play-goers. He might have asked his critics whether they wished to see Ophelia played by a boy of sixteen, as in the time of Shakespeare, instead of a beautiful and gifted woman. Garrick did his utmost to improve the mechanical arts of the stage—so much so, indeed, that he paid his scene-painter, Louthenbourg, £500 a year, a pretty considerable sum in those days—though in Garrick's time the importance of realism in costumes was not sufficiently appreciated to prevent him from playing Macbeth in a bag-wig. To-day we are employing all our resources to heighten the picturesque effects of the drama, and we are still told that this is a gross error. It may be admitted that nothing is more objectionable than certain kinds of realism, which are simply vulgar; but harmony of color and grace of outline have a legitimate sphere in the theatre, and the method which uses them as adjuncts may claim to be "as wholesome as sweet, and by very much more handsome than fine." For the abuse of scenic decoration, the overloading of the stage with ornament, the subordination of the play to a pageant, I have nothing to say. This is all foreign to the artistic purpose which should dominate dramatic work. Nor do I think that servility to archæology on the stage is an unmixed good. Correctness of costume is admirable and necessary up to a certain point, but when it ceases to be "as wholesome as sweet," it should, I think, be sacrificed.

To what position in the world of intelligence does the actor's art entitle him, and what is his contribution to the general sum of instruction? We are often told that the art is ephemeral; that it creates nothing; that when the actor's personality is withdrawn from the public eye he leaves no monument. Granted that his art creates nothing; but does it not often restore? It is true that he leaves nothing like the canvas of the painter and the marble of the sculptor, but has he done naught to increase the general stock of ideas? The astronomer and naturalist create nothing, but they contribute much to the enlightenment of the world. I am taking the highest standard of my calling, for I maintain that in judging a profession you should consider its noblest and not its most ignoble products. To give genuine and wholesome entertainment is a very large function of the stage, and without that entertainment very many lives would lose a stimulus of the highest value. If recreation of every legitimate kind is invaluable to the worker, especially so is the recreation of the drama, which brightens his faculties, enlarges his vision of the picturesque, and, by taking him for a time out of his work-a-day world, braces his sensibilities for the labors of life.

The art which does this may surely claim to exercise more than a fleeting influence upon the world's intelligence. But in its highest developments it does more: it acts as a constant medium for the diffusion of great ideas, and by throwing new lights upon the best dramatic literature, it largely helps the growth of education. It is not too much to say that the interpreters of Shakespeare on the stage have had much to do with the widespread appreciation of his works. Some of the most thoughtful students of the poet have recognized their indebtedness to actors, while for multitudes the stage has performed the office of discovery. Thousands who flock to-day to see a representation of Shakespeare, which is the product of much reverent study of the poet, are not content to regard it as a mere scenic exhibition. Without it Shakespeare might have been for many of them a sealed book; but many more have been impelled by the vivid realism of the stage to renew studies which other occupations or lack of leisure have arrested. Am I presumptuous, then, in asserting that the stage is not only an instrument of amusement, but a very active agent in the spread of knowledge and taste? Some forms of stage-work, you may say, are not particularly elevating. True; and there are countless fictions coming daily from the hands of the printer and publisher which nobody is the better for reading. You cannot have a fixed standard of value in any art, and, though there are masses of people who will prefer an unintelligent exhibition to a really artistic production, that is no reason for decrying the theatre, in which all the arts blend with the knowledge of history, manners and customs of all people, and scenes of all climes, to afford a varied entertainment to the most exacting intellect.

It is admittedly unfortunate for the stage that it has a certain equivocal element, which, in the eyes of some judges, is sufficient for its condemnation. The profession is open to all, and it has to bear the sins of people who have no real claim to belong to it. You may open your newspaper and see a paragraph headed, "Assault by an Actress." Some poor creature is dignified by that title merely because she has been associated with some kind of a show. You look into a shop window and see photographs of certain people who are indiscriminately described as actors and actresses, though their business has no pretence to be art of any kind.

I was told in Baltimore of a man in that city who was so diverted by the performance of Tyrone Power, the popular Irish comedian, that he laughed uproariously till the audience was convulsed with merriment at the spectacle. As soon as he could speak he called out: "Do be quiet, Mr. Showman; do hold your tongue, or I shall die of laughter!" This idea that the actor is a showman still lingers, but no one with any real appreciation of the best elements of the drama applies this vulgar standard to a great body of artists. The fierce light of publicity that beats upon us makes us liable, from time to time, to dissertations upon our public and private lives, our manners, our morals and our money. Our whims and caprices are descanted on with apparent earnestness of truth and seeming sincerity of conviction. There is always some lively controversy concerning the influence of the stage. The battle between old methods and new in art is waged everywhere. If an actor were to take to heart everything that is written and said about him his life would be an intolerable burden. And one piece of advice I should give to young actors is this: Don't be too sensitive; receive praise or censure with modesty and patience.

Good, honest criticism is, of course, most advantageous to an actor; but he should save himself from the indiscriminate reading of a multitude of comments, which may only confuse instead of stimulating. And here let me say to young actors in all earnestness: Beware of the loungers of the profession, the camp-followers who hang on the skirts of the army, and who inveigle the young into habits that degrade their character and paralyze their ambition. Let your ambition be ever precious to you, and, next to your good name, the jewel of your souls. I care nothing for the actor who is not always anxious to rise to the highest position in his particular walk; but this ideal cannot be cherished by the young man who is induced to fritter away his time and his mind in thoughtless company.

But in the midst of all this turmoil about the stage, one fact stands out clearly: The profession is steadily growing in credit with the educated classes. It is drawing more recruits from those classes. The enthusiasm for our calling has never reached a higher pitch. There is quite an extraordinary number of ladies who want to become actresses, and the cardinal difficulty in the way is not the social deterioration which some people think they would incur, but their inability to act. Men of education who adopt the dramatic profession do not find that their education is useless. If they have the necessary aptitude, the inborn instinct for the stage, all their mental training will be of great value to them. It is true that there must always be grades in the theatres; that an educated man, who is an indifferent actor, can never expect to reach the front rank. If he do no more than figure in the army at Bosworth Field, or look imposing in a doorway; if he never play any but the smallest parts; if in these respects he be no better than men who could not pass an examination in any branch of knowledge—he has no more reason to complain than the highly educated man who longs to write poetry, and possesses every qualification save the poetic faculty. There are people who seem to think that only irresistible genius justifies anyone in adopting the stage as a vocation. They make it an argument against the profession that many enter it from a low sphere of life, without any particular fitness for acting, but simply to earn a livelihood by doing the subordinate and mechanical work which is necessary in every theatre. And so men and women of refinement—especially women—are warned that they must do themselves injury by passing through the rank and file during their term of probation in the actor's craft. Now, I need not remind you that on the stage everybody cannot be great, any more than students of music can all become great musicians; but very many will do sound artistic work which is of enormous value. As for any question of conduct, Heaven forbid that I should be dogmatic; but it does not seem to me logical that while genius is its own law in the persuit of a noble art, all inferior merit or ambition is to be deterred from the same path by appalling pictures of its temptations.

If our art is worth anything at all, it is worth the honest, conscientious self-devotion of men and women who, while they may not achieve fame, may have the satisfaction of being workers in a calling which does credit to many degress of talent. We do not claim to be any better than our fellows in other walks of life. We do not ask the jester in journalism whether his quips and epigrams are always dictated by the loftiest morality; nor do we insist on knowing that the odor of sanctity surrounds the private lives of lawyers and military men before we send our sons into law and the army. It is impossible to point out any vocation which is not attended by temptations that prove fatal to many; but you have simply to consider whether a profession has in itself any title to honor, and then—if you are confident of your capacity—to enter it with a resolve to do all that energy and perseverance can accomplish. The immortal part of the stage is its nobler part. Ignoble accidents and interludes come and go, but this lasts on forever. It lives, like the human soul, in the body of humanity—associated with much that is inferior and hampered by many hindrances—but it never sinks into nothingness, and never fails to find new and noble work in creations of permanent and memorable excellence.

And I would say, as a last word, to the young men in this assembly who may at any time resolve to enter the dramatic profession, that they ought always to fix their minds upon the highest examples; that in studying acting they should beware of prejudiced comparisons between this method and that, but learn as much as possible from all; that they should remember that art is as varied as nature, and as little suited to the shackles of a school; and, above all, that they should never forget that excellence in any art is attained only by arduous labor, unswerving purpose and unfalling discipline. This discipline is, perhaps, the most difficult of all tests, for it involves the subordination of the actor's personality in every work which is designed to be a complete and harmonious picture. Dramatic art nowadays is more coherent, systematic and comprehensive than it has sometimes been. And to the student who proposes to fill the place in this system to which his individuality and experience entitle him, and to do his duty faithfully and well, even striving after greater excellence, and never yielding to the indolence that is often born of popularity—to him I say, with every confidence, that he will choose a career in which, if it does not lead him to fame, he will be sustained by the honorable exercise of some of the best faculties of the human mind.

And now I can only thank you for the patience with which you have listened while in a slight and imperfect way I have dealt with some of the most important of the actor's responsibilities. I have been an actor for nearly thirty years, and what I have told you is the fruit of my experience, and of an earnest and conscientious belief that the profession, to which I am proud to belong, is worthy of the sympathy and support of all intelligent people.

Professional Doings.

—Kate Castleton opens a Spring tour on April 6.

—Salvini will open at the Fifth Avenue late in October.

—W. T. Carleton will travel with Nanon under Casino management.

—J. M. Hopkins becomes treasurer of Dan Sully's company next week.

—Ella Wesner will appear in new songs and a new specialty next season.

—Helen Blythe will appear in a new play in New York City late in the season.

—Walter Bentley's Love or Money company closes its seoson in Brooklyn this week.

—Le Maitre des Forges is interdicted in Austria because of its strictures on the nobility.

—The members of the Southwestern Opera House Association meet in Joplin, Mo., on April 6.

—George C. Miln has selected Richelieu for his opening at the Grand Opera House, Brooklyn, on Monday night.

—On the evening of May 7 Edwin Booth and Adelaide Ristori will appear in Macbeth at the Academy of Music.

—A new Opera House is to be built at Lebanon, Ind., to take the place of the one converted into a skating-rink.

—Barney McAuley is recuperating at Mt. Clemens, Michigan. Mrs. McAuley, recently with Frank Mayo, is in the city.

—C. G. Craig has purchased a Russian drama, La Rouble Rouge, from Philip Kirby. He will give it a first production in Kansas City on April 9.

—Owen Fawcett has secured from Augustin Daly the rights to The Big Bonanza for next season. Mr. Fawcett is not playing at the Union Square this week.

—Richard Golden was discharged from Carleton's Opera company just after its arrival in Richmond, Va., last week. Mr. Carleton's patience had become exhausted.

—Frank M. Hall, a member of John Murray's company, was last week stricken with paralysis in the streets of Brockton, Mass., and died in fifteen minutes. He was thirty years of age.

—On Saturday last W. J. Scanlan visited the chamber of the Michigan Legislature at Lansing. The Solons unanimously demanded "Peek-a-Boo." After the song the members rose in a body and voted their thanks.

Amateur Notes.

Daly's Passing Regiment was produced on Wednesday week by the Amaranth at the Brooklyn Academy of Music. The play did not terminate until midnight. This late hour was owing to the numerous pauses in the dialogue and to some of the players not being thoroughly familiar with the text. The Amaranth is an ambitious organization, with a desire to be second to none. Unless there be more discipline enforced the position will not be sustained. Poor stage management was apparent, and the actors wandered about at random. Ella G. Greene made her debut with this society as Telka. Miss Greene is trustworthy, perfect in her lines, and always satisfactory in whatever she undertakes. Ada Woodruff played Milly very acceptably. The Mary Anne of Emily Colville was capitally rendered. Theresa V. Avery acted Mrs. Winthrop conscientiously. Ada Ten Eyck was cast for Mrs. Bunker. Of the gentlemen, W. A. Clarke is entitled to first consideration as Thorpe Suydam. His points are made nicely and he carries himself with gentlemanly ease. Percy G. Williams is also worthy of very favorable mention. He was rewarded with applause for clever work as Hoffmeister. Neither John Smithson nor R. W. Butte can be credited with success. The former exaggerated and the latter was imperfect. B. R. Throckmorton was a manly and impressive Colonel Van Kleek, and J. C. Castello a self-conscious Adjutant. A. P. Vredenburg gave an honest, straightforward picture of the young surgeon. Clara Leek and F. M. Muir filled the remaining characters. With such a list of names a strong performance should have been given. The stage was prettily set. In the first act the company of soldiers who marched by in military costume produced a pleasant and startling effect.

Tom Cobb, by W. S. Gilbert, is a capital selection for an evening's entertainment by amateurs. The Melpomene did full justice to the comedy. This Society appears to be a modest and well-balanced organization, and if it continue in the same even tenor will take a leading position in the list. Although only in its third season, the members have banded together a number of talented people, who seem to labor together with energy. Helen Clark was to have appeared as Caroline Effingham, but owing to illness was prevented from doing so. The part was taken at short notice by Miss Roberts, who enacted the role perfectly and with thorough understanding. E. Roeher, as Colonel O'Fipp and F. C. Randall and C. E. Le Barbier, as Tom Cobb and Whipple, gave consistent interpretations of their respective characters. Ella Starr and Jennie Cochran were well received as Miss O'Fipp and Mrs. Effingham. J. M. Seaton gave a meritorious rendition of Effingham. W. M. Campbell of the Amateur Opera Association proved that he will be an addition to the company. The Melpomene may be congratulated on a generally competent performance. When the society has grown and can be seen at the Academy, it will appear to still greater advantage.

It is claimed that The Passing Regiment was placed on the stage with only two rehearsals—an attempt which no professional company would have the courage to essay. The comedy is to be repeated on April 11. In the interim it is to be hoped that the play will be thoroughly rehearsed. With the strong cast which illustrated it recently, a fine performance should be given under proper conditions.

Members of the Melpomene are requested to be in attendance at the next meeting of the Society, April 6. The report of the committee on the revision of the constitution will be voted upon. The next entertainment will occur on April 30.

Ada C. Lobdell will make her debut at the Standard Theatre, as Hebe in Pinafore. In future she will be known as Ada Melvin.

Members of the Seventh Regiment are imitating the example of their professional brethren, and preparing for a benefit performance in aid of the Bartholdi Pedestal Fund. It will occur on April 13 and 14, at the University Club Theatre. Byron's burlesque on The Lady of Lyons will be presented.

On April 11, a play by Mrs. S. Macfarland will receive a first performance at the University Club Theatre. The Sheltering Arms Institute will benefit on this occasion.

The University Club Theatre seems to be growing popular. Entertainments are already announced for April 6, 7, 9, 10, 11, 19, 20 and 21.

George W. Sammis, last season of the Gilbert, is at present business manager of McDowell's Private Secretary company.

On April 28 the Amateur League will attempt Julius Cæsar. It will be in aid of the Bartholdi Pedestal Fund.

There is dissension in the ranks of the Amateur League.

Ada C. Lobdell was to have starred at the University Club Theatre as Mrs. Dick in Young Mrs. Winthrop. Owing to her professional engagement at the Standard the date has beeen abandoned.

The Galaxy gives an entertainment at the Brooklyn Athenæum, April 10.

A royalty of twenty dollars is charged by the Madison Square management when their comedies are used for amateur purposes. James Jordan Darling, who is to benefit with the Gilbert, is making endeavors to secure Hazel Kirke for the attraction. Up to the present time all applications for this play have been died.

W. Phelps Macfarlane will make his debut with the Kemble, as Ludwig, in Leah. In rough character parts Mr. Macfarlane will prove valuable.

Ella Greene plays more frequently than any of the other leading ladies.

A burlesque on May Blossom will be presented at the Academy of Music by members of the Ladies Dramatic Union and others. The cast will include the Misses Frohman, Morton and Mullenback and Messrs. Russak and Bach.

The Forrests appear at the Lexington Avenue Opera House in Old Phil's Birthday on April 20.

The Andubon League is making active preparation for its debut. H. Walton Mooney and Leon Bailey will undertake Talbot and Charles in Our Boys.

One of the Lyceum students will be in the support of Estelle Clayton at the Union Square.

The following cast has been selected to support Matilda Davis in Leah the Forsaken: Rudolph, S. J. Davis; Nathan, John Germon; Lorene, H. H. Gardner; Father Herman, Charles Lamb; Abram, J. M. Spedon; Ludwig, W. P. Macfarlane; Jacob, George Ross; Fritz, E. Cuddy; Sarah, Miss Mann; Madalina, Miss Forrester; Mother Groschen, Miss Cochran.

W. W. Savage, who has been with one of the Lights o' London companies, will reappear on the amateur stage in the Greenwich Chimes of Normandy performance. Eugene Clarke will also take part.

—McFadden's Spirits, by James O'Connor Roach and J. Armoy Knox, will be given a first production at the Third Avenue Theatre on April 6. The original Four Shamrocks—Conroy, Thompson and the Dalys—will appear in it. The play is under the management of Denman Thompson and Charles F. Fox, whose business interests are represented by George W. Ryer. The Third Avenue is rented for three weeks and the Grand Opera House, Brooklyn, for two.

—J. W. McKinney, Clara Morris' late advance agent, is vigorously pushing his suit against the Texas railroad whose officials used him so roughly in Marshall on Jan. 17. The full details were published in THE MIRROR at the time. Mr. McKinney has the sympathy of many of the best citizens of Marshall, and some of them have proffered him assistance in prosecuting the suit.

THE NEW LYCEUM THEATRE.
Fourth Avenue and Twenty-third Street.
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WESLEY SISSON.....Director
Will open to the public on
EASTER MONDAY EVENING, APRIL 6,
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All seats virtually on the aisles.
Prices, $1, $1.50, $2 and $2.50, according to location. Box-office open on and after Monday, March 30; 8 A. M. to 10 P. M. Decorations by Louis C. Tiffany & Co.

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Corner Sixth Avenue.
HARRIGAN AND HART
Every Evening at 8—Matinees, Tuesday and Friday, in Mr. Edward Harrigan's farcical comedy (revised)
THE MAJOR.
New scenery by Charles Witham and four entirely new musical compositions by Mr. Dave Braham.
The run of THE MAJOR, notwithstanding its great success, is restricted to ONLY ONE WEEK MORE.
Next revival—CORDELIA'S ASPIRATIONS.

TONY PASTOR'S THEATRE, Fourteenth Street, next to Academy of Music.
Good Reserved Seat 25 cents.
ANOTHER ENTIRELY NEW SHOW.
The Horseshoe Four, Bobby Gaylor, Conroy and Dempsey, Thomas Granger, Myra Goodwin, Mayo and Sutherland, Charles Schilling, St. Felix Sisters, Major Newell.
New comic play, MISTAKES.
Thursday, April 2. Extra Matinee, Benefit of Harry S. Sanderson.
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A NEW FARCICAL COMEDY.

WALLACK'S THEATRE.
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MR. LESTER WALLACK
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PRINCIPAL MEMBERS OF HIS COMPANY
in Sardou's magnificent play,
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Entirely new scenery and appointments and a strong cast.
EVERY EVENING AT 8:30, SAT. MATINEE AT 2.
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Reserved Seats, 50c., 75c. and $1. Gallery, 25c.
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Most Popular House, Best Stage for Scenic and Mechanical Effects, and the Sweetest Patronage in the City.
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With Grand Stage Effects and all New Scenery and Appointments.
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April 6—M. B. CURTIS in SAM'L OF POSEN.
Now booking only the very best attractions for next season.

BIJOU OPERA HOUSE, Broadway near 30th st.
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Evenings at 8. Matinee Saturday at 2.
Continued success of
RICE'S BIG BURLESQUE COMPANY
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Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled
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RESERVED SEATS, 50c. GALLERY, 25c.
This week only,
Return engagement of L. R. Shewell's successful drama,
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presented by an excellent dramatic company. Magnificent scenic effects, including localities in and about New York city.
Every Evening and Wednesday and Saturday Matinee.
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TWO PERFORMANCES DAILY,
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Entire change of programme.
New stars, new specialties, new faces, new burlesque.
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With Miss Ada Rehan, Mrs. Gilbert, Miss Dreher, Miss Irwin; Mr. Lewis, Mr. Fisher, Mr. Drew, Mr. Skinner, Mr. Leclerq, Mr. Bond, etc.
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